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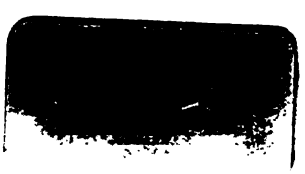

Date Due

PRINTED IN U. S. A.

ACCOMPANYING HARMONIES

TO THE

Brief Directory

OF

THE PLAIN SONG,

USED IN THE

MORNING AND EVENING PRAYER, LITANY, AND HOLY COMMUNION.

EDITED BY THE

REV. THOMAS HELMORE, M.A.

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" Pſalmodiam non nimium protrahamus, ſed rotundè et vivâ voce cantemus. Metrum et finem verſûs ſimul intonemus, et ſimul dimittamus. Punctum nullus teneat, ſed ſtatim dimittat. Poſt metrum, bonam pauſam faciamus. Nullus ante alios incipere, et nimis currere præſumat, aut poſt alios pneuma trahere, vel punctum tenere. Simul cantemus, ſimul pauſemus, ſemper auſcultando. Quicunque incipit Antiphonam, aut Pſalmum, Hymnum, Reſponſorium, Alleluia, unam aut duas partes ſolus dicat, aliis tacentibus : et ab eo loco quo ille dimittit, alii incipiant non repetentes quod ille jam dixit. Monemus vos, dilectiſſimi, ut ſicut reverenter, ita et alacriter Domino aſſiſtatis, non pigri, non ſomnolenti, non oſcitantes, non parcentes vocibus, non præcidentes verba dimidia, non integra tranſilientes, non fractis et remiſſis vocibus muliebre quiddam de more ſonantes, ſed virili ſonitu et affectu voces *Spiritûs Sancti* depromentes. Viros enim decet virili voce cantare, et non more fœmineo tinnulis vel falſis vocibus veluti hiſtrionicam imitari laſciviam ; et ideo conſtituimus mediocritatem in cantu ſervari, et ut gravitatem redoleat, et devotio conſervetur."

S. Bernard.

PREFACE.

No alteration has been made in the Brief Directory of any authentic tradition of the Engliſh Choral Service.

The Reformers of the ſixteenth century wiſely provided for the noting of the Engliſh Prayer Book according to the ancient Plain Song of the Weſtern Church.

In this Plain Song, then, we have the authoritative ſource of our ritual muſic, and the only rule by which to correct whatever errors have ariſen, or may ariſe, from time to time, through the natural tendency of mere oral tradition to change and deterioration.

Marbeck's *Book of Common Prayer noted*, and the XLIXth of Queen Elizabeth's Injunctions, leave the general law of the caſe beyond a doubt; while the contemporary harmonies aſcribed to Tallis, and the recent *Order of Daily Service, &c. &c.*, by W. Dyce, Eſq., (eſpecially in its Preface and Appendix), elucidate the actual practice, and the true principles of the Engliſh ritual muſic.

At the ſame time, the conſtant uſe of the Choirs of Cathedrals and College Chapels, no leſs than the production, at each remarkable period of her eventful hiſtory, of other manuals and records of her ritual muſic, (ſuch as thoſe by *Low*, *Clifford*, and in our own times by *Jebb*, *Rimbault*, *Oliphant*, the Editors of the *Pariſh Choir*, and many others,) atteſt the uniform adheſion of our own Church to this univerſal uſe of the Holy Catholic Church, ſo far at leaſt as ſhe has not been thwarted and hindered by crippled or miſapplied reſources, and the alienation of her rulers and her people from her doctrine, her diſcipline, and her ritual.

The increaſed attention, which, in our own days, the revival of true Chriſtian principles, and Evangelical obedience to the Church of our Fathers has drawn to everything connected with the inner life, and the external beauty of Holineſs, rendered ſome eaſily acceſſible text-book of what the Church has ruled in this matter abſolutely neceſſary. Many ſuch books have accordingly appeared, to the different compilers of which, as well as to all who have in any way aſſiſted him either by their works or their advice, the Editor deſires here once for all to acknowledge his obligations. Had any other text-book of moderate price, however, fulfilled in every reſpect what he deemed the neceſſary requirements, the Brief Directory had been ſuperfluous, except as providing a ſupplement, in the same ſize and type, to the *Pſalter* and *Canticles noted*. What other books had generally failed to do, and the Directory attempted, was to reſtore in the Reſponſes, and other parts of the Service, the accuracy of the original Plain Song, and its proper notation.

With regard to the former, the text of the Directory is taken from that of John Marbeck's Book of Common Prayer noted, 1550, as far as the differences in the Prayer Books of 1549 and 1662 (*i.e.*, the one laſt reviſed and in preſent uſe) would allow. No eſſential differences will be found between this little book and the parts of Mr. Dyce's coſtly Edition of the *Order of Daily Service, &c. &c., with Plain Tune*, which it contains. Where any occur, the alteration has not been made without due conſideration; and, in all, the Editor has followed the requirements either of the genius or of the laws of the Plain Song when ſet to Engliſh words, as well as the dictates of muſical taſte and feeling.

In retaining both in this, and in his other works of ritual muſic, the notation of Marbeck, the Editor has been actuated by no ſpirit of mere muſical pedantry, but by a deep-felt conviction, that to trammel the ritual muſic of Miniſters and People with the ſhackles of meaſured muſic, is to deſtroy the

character, and to injure the religious effect of Church Plain Song. To him all ſuch attempts appear ſubverſive of their own intention, from Boyce's barred verſion of Tallis's Reſponſes and Litany, down to the laſt futile efforts of miſdirected and undiſcriminating zeal, which have even dared the abſurdity of ſetting, with bars, and minims and crotchets to be kept in ſtrict muſical time, the monotonic recitation of the daily Confeſſion, Abſolution, and Lord's Prayer, as well as the reciting notes of the Gregorian Pſalm-tunes. This is like requiring that verſe ſhould always be ſcanned according to Greek and Latin proſodaic time, inſtead of being read with the accent and emphaſis dictated by the ſentiment of the words. This is indeed the quinteſſence of formaliſm—the love of the form, for its own ſake, rather than for that inner life and energy to which it ought ever to be ſubſervient. *True* recitation is not, as to its time, to be *truly* repreſented by any notes in the repertory of the *Cantus Menſurabilis*, or meaſured ſong, of what is uſually ſtyled Muſic. The attempt to confound theſe two things, ſo different in their eſſence, although agreeing in many of their accidents, is, the Editor conceives, the moſt grievous of errors in reſpect of the Choral Service of the Church, deſtructive of its permanence and extenſion, fatal alike to hearty reſponding, and the removal of the prejudices which ſtill lurk in the minds of many devout perſons againſt its general uſefulneſs and propriety. In recitation no other time is required than *ſyllabic*, which differs from muſical time, becauſe the relations of long and ſhort are not duple or triple, nor are all longs equally long, nor all ſhorts equally ſhort; nor are quadruple and ſextuple relations of very long to very ſhort at all required in this as in that. That ſuch time, derivable only from the ſentiment, the emphaſis, and the accent of the words, may be kept by large numbers of ſingers as correctly, and with as united effect as the other, which is more iſochronous and mechanical, the free Choral recitatives of ſeveral great compoſers will be ſufficient to prove; nor is the fact of theſe being noted by the ſame kind of notes as ſtricter muſic, a valid objection, for it is always underſtood that the notes are not to be read in the ſame way; in other words, they reſign their own proper functions, and do *not* repreſent what they pretend to repreſent. In modern chants the ſound alone of the recitation is expreſſed by a note (underſtood to be, in their caſe,) of indefinite length, and ſtrict muſical time is not regarded in any Choir in the diviſion of the ſyllables ſung upon it; although when the melodial portions of the chant recur, ſtrict muſical time is properly obſerved.

One example, for ever to be remembered by the thouſands aſſembled to pray for "perfect conſummation and bliſs both in body and ſoul" for themſelves with all thoſe that are departed in "the true faith," at the Funeral of the late Duke of Wellington, may be added in confirmation of this ſtatement. Under the admirable Precentorſhip of Mr. Turle, the large Choir then aſſembled around the tomb, recited the Pſalms, under all the diſadvantages of modern and un-eccleſiaſtical chants, and the abſence of any text-book, or other written guide, for the juſt diviſion of the ſyllables, in a free and unſhackled ſtyle, in which the words were not meaſured out in ſtrict muſical time (*i.e.*, in the relations of two or three to one exactly), but according to the ſyllabic time (no leſs muſical in reality) of clear and deliberate recitation.

The aſſertion, ſometimes heard, that ritual muſic without bars, or phraſes of equal and definite length, is not entitled to the name of muſic at all, ſeems very much like ſaying that becauſe proſe is not verſe, it is not entitled to the name of compoſition. The objection would narrow too much the limits of the muſical art, by thus denying the quality of muſic to that portion of our Church Service which embracing *ſome*, does not exhauſt the *whole* of her reſources. The gradation from the ſuſtained tone of the *Cantus Collectarum*, or monotone, of the Prieſt, to the higheſt efforts of religious art in the full ſcore of concerted vocal and inſtrumental muſic in the worſhip of Almighty God, would ſeem to be the perfection of human ingenuity in preſcribing the mode in which Muſic is to perform her office as the handmaid of religion. Nor is it, to a devout mind, a matter of indifference how the leaſt and loweſt, the conſtant, the neceſſary, and the moſt frequent, any more than the higheſt and the occaſional acts of her ſervice, ſhould be rendered. Much of the miſunderſtanding which unfortunately has exiſted in this country reſpecting the Plain Song, would probably be removed, could a truly Church

view of the ſubject be taken. This would teach men that in days of old, when religion was eſteemed, as it ought to be eſteemed, the great buſineſs of human life, to which all elſe is but ſecondary, and of little moment, the Doctors and Biſhops of the Church left no part of the public or private acts of man's duty to God, without full and copious and well-deviſed directions. What the fulſome elocution of the coldeſt times of the Church of England handled for popular effect, and oratorical expreſſion, to the final degradation, both of the Service it was intended to adorn, and of the true *Art of Reading*, which here had little or no place, that theſe holy men of God, in the old time before us, ſet, for the glory of God, and the edification of the people, to that vaſt and voluminous Plain Song, the remoteſt echoes of which, ſtill occaſionally heard faintly from the fretted roofs and antique chantries beneath which their ſacred aſhes repoſe, are ſufficient to rekindle the flame of expiring love, and to unite in the communion of ſaints the ſympathies of all faithful ſouls.

Let Plain Song be underſtood to be the univerſal Eccleſiaſtical art of reading, ſaying, and ſinging all that elocutioniſts have directed to be whined or ſpouted in the times alluded to, and muſicians will then perceive that it does not invade, but rather widens, almoſt indefinitely, the province of their art as applied to the Church Service; and that by thus cultivating the ſimpler, they will lay the trueſt foundations for the improvement and extenſion of the more complex developments of their art, in things ſacred.

Whatever objections have been urged againſt the revived attention to Plain Song in our Church, it is undoubtedly making great progreſs among the moſt devoted and learned of her children; it has been, and ever will be, a diſtinguiſhing feature of real Catholic worſhip as oppoſed to un-Catholic, and conſequently un-Chriſtian innovations, whether Roman or Proteſtant. It is baſed on principles too deeply rooted in the requirements of our common humanity to be long ſuperſeded or deſpiſed, when genuine Chriſtianity is felt in the heart, and practiſed in the life. This ſimple ſong ſatisfies the taſtes and muſical inſtincts of devout worſhippers in thoſe portions of the Service to which it is moſt applicable.

Leſs than this can ſcarcely be uſed continually without injury to their devotion. More may be added as the tribute of affection, in the offerings of thoſe highly bleſſed with artiſtic ſkill, but can ſcarcely be demanded of all for the fulfilment of their duty.

The preſent Accompanying Harmonies are intended for Choirs, and others capable of ſinging them, in order that while the leaſt ſkilful are not excluded by any difficulty in the Plain Song, thoſe who are more muſical may join in a way which, generally ſpeaking, they find more ſuited to arouſe their own devotional feelings, and to increaſe the general ſolemnity and fervour of the Common Prayer. As in the Melody ſo in the Harmony, exiſting uſes are merely accommodated to the correct form of the text. When the Harmonies not aſſigned to any particular author are ſimilar to, or identical with thoſe of other modern books, it muſt be attributed to the exiſtence of one common ſource in the traditions of the Cathedrals.

THOMAS HELMORE.

Eaſter, 1853.

ACCOMPANYING HARMONIES

TO THE

Brief Directory of the Plain Song

USED IN THE

MORNING AND EVENING PRAYER.

N.B.—ANY NOTE MAY BE TAKEN WHICH WILL SUIT THE CHOIR AND PEOPLE.

PRIEST. *Introductory ſentences.*

When the wicked man * *

Exhortation.

Dearly beloved * * ſaying after me;

Confeſſion. [PRIEST, & PEOPLE after him.]

Almighty and moſt merciful * *

PRIEST. *The Abſolution.*

Almighty God, * *

[*The Lord's Prayer.* PRIEST, & PEOPLE with him.]

Our Father, which art in heaven, * *

PRIEST.

O Lord, open thou our lips.

CONGREGATION. ANSWER.

And our mouth ſhall ſhew forth thy praiſe.

PRIEST.

O God, make ſpeed

TREBLE.

ALTO. *

TENOR.

BASS.

† - - - - †

to ſave us.

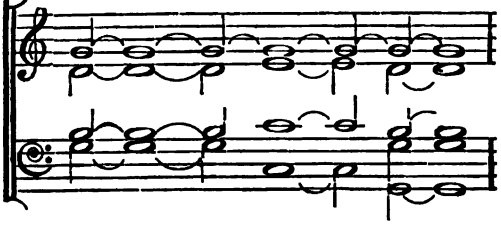
---

* N.B.—Although modern notes are here uſed for the Harmony, it is not to be underſtood that the ſtrict relations of two minims to one ſemibreve, &c., are to be uniformly obſerved. The time of each note muſt be regulated by a ſolemn recitation of the words, each cloſe or cadence being ſomewhat ſlower, as muſical taſte and feeling will naturally ſuggeſt.

† If accompanied on the Organ, all the notes which are repetitions of the ſame chord ſhould be held as one, as in Chants for the Pſalms; the repetition of the notes is ſimply for the recitation of the fingers: when there are many ſyllables on one note this repetition will be omitted, as in the Accompanying Harmonies to the *Pſalter Noted.*

ANSWER.

O Lord, make haſte to help us.



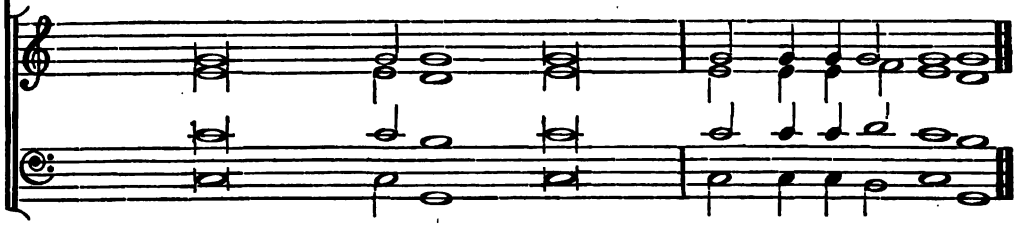
PRIEST.

Glory be to the Father, and to

the Son: and to the Holy Ghoſt;

ANSWER.

As it was in the beginning, is now, and ever ſhall be: world without end. Amen.



PRIEST.

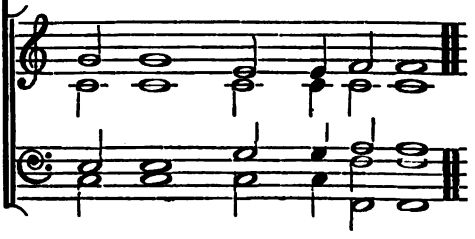
Praiſe ye the Lord,

(*or*)

Praiſe ye the Lord.

ANSWER.

The Lord's Name be praiſed.



Venite, Exultemus Domino.

PSALM XCV. 8TH TONE. (1ST ENDING B.)

See Accompanying Harmonies to the *Pſalter Noted* for a ſingle harmony to the "Venite," which may at any time be uſed inſtead of this.

To be tranſpoſed as below.

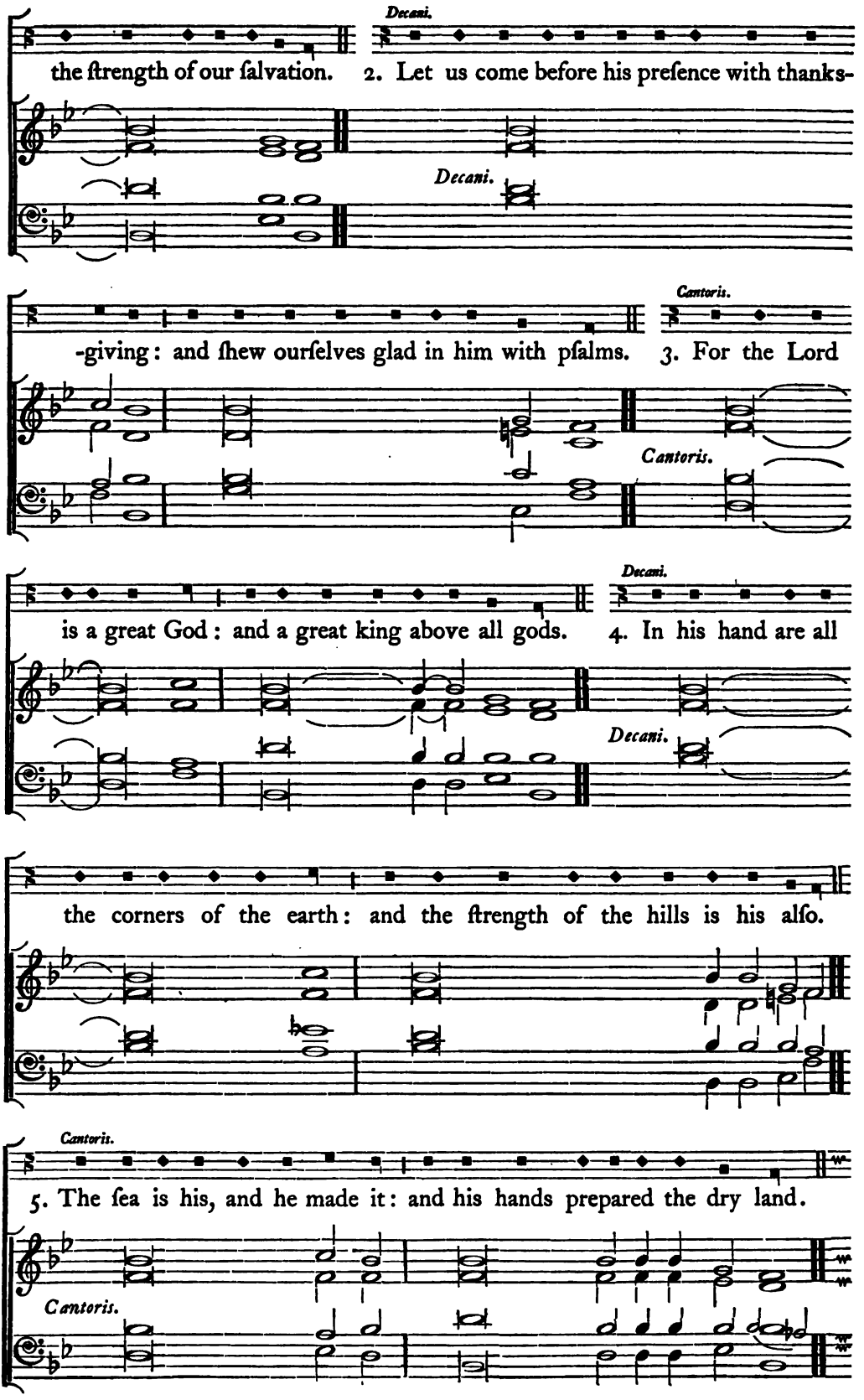
PRIEST. *Full.*

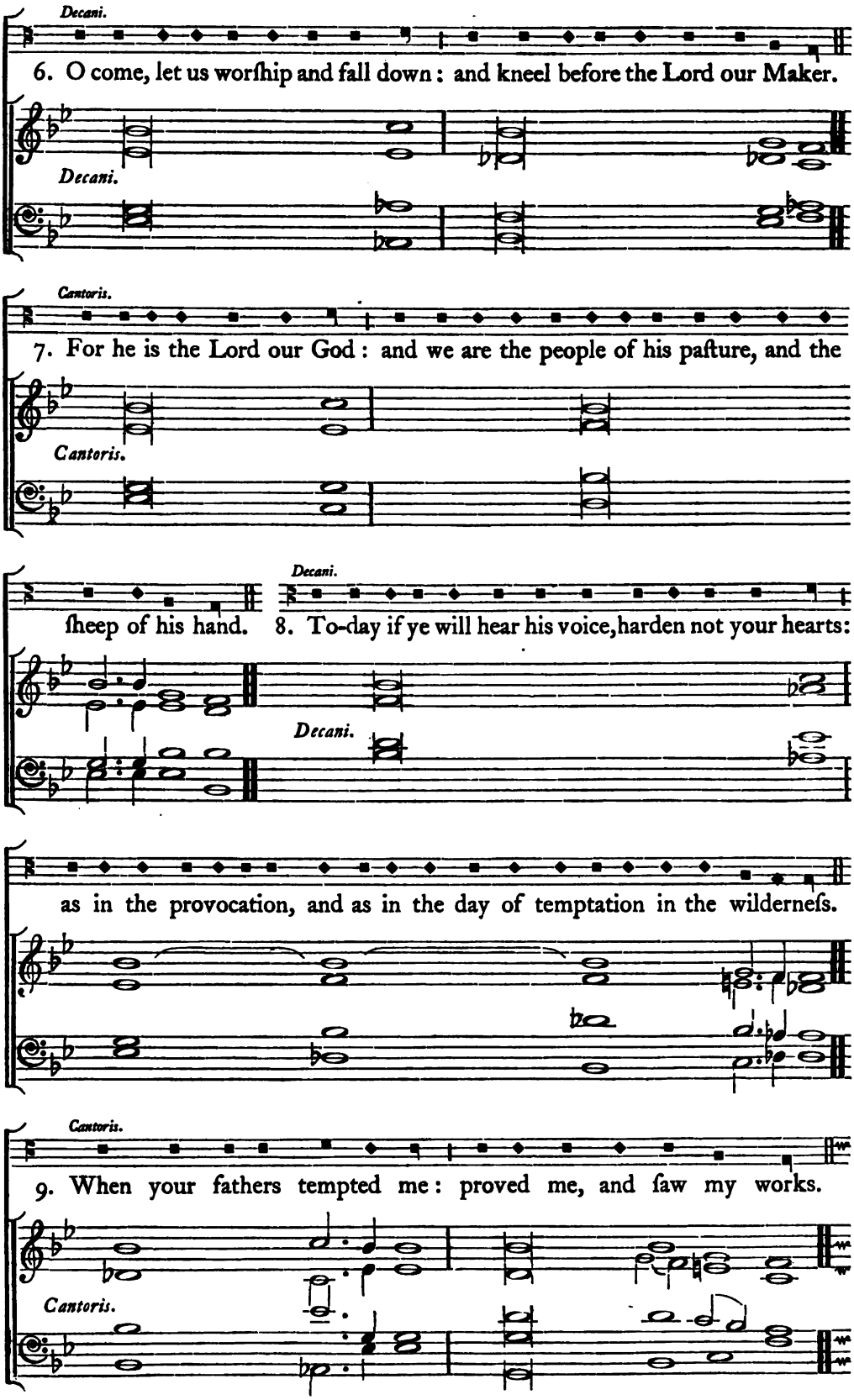
O COME, let us ſing unto the Lord: let us heartily rejoice in

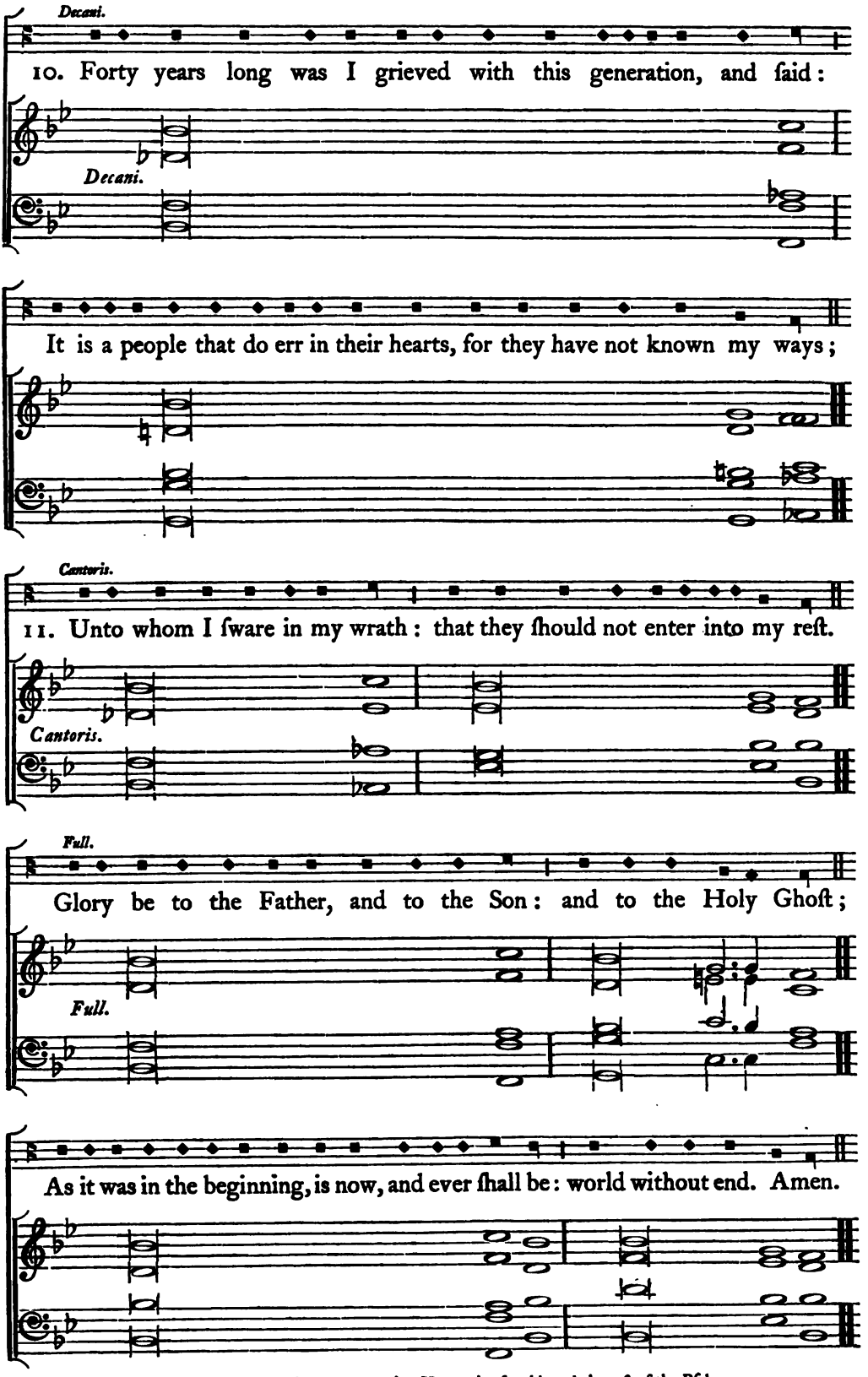
CHOIR. *Full.*

ACCOMPANIMENT TRANSPOSED.

CHOIR ORG.


Decani.
the ſtrength of our ſalvation. 2. Let us come before his preſence with thanks-
Decani.
Cantoris.
-giving: and ſhew ourſelves glad in him with pſalms. 3. For the Lord
Cantoris.
Decani.
is a great God: and a great king above all gods. 4. In his hand are all
Decani.
the corners of the earth: and the ſtrength of the hills is his alſo.
Cantoris.
5. The ſea is his, and he made it: and his hands prepared the dry land.
Cantoris.

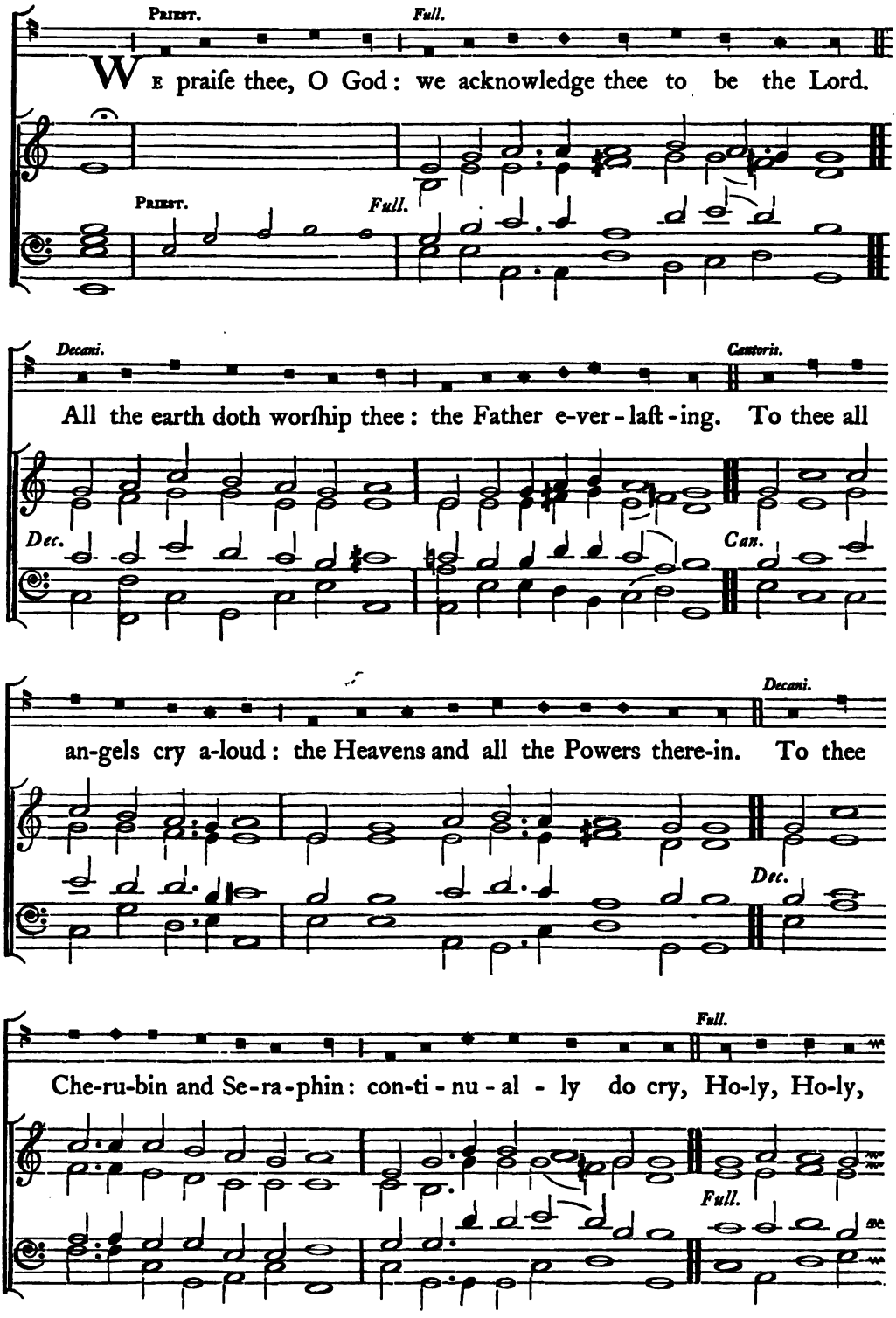

Decani.
6. O come, let us worſhip and fall down: and kneel before the Lord our Maker.
Decani.
Cantoris.
7. For he is the Lord our God: and we are the people of his paſture, and the
Cantoris.
ſheep of his hand.
Decani.
8. To-day if ye will hear his voice, harden not your hearts:
Decani.
as in the provocation, and as in the day of temptation in the wilderneſs.
Cantoris.
9. When your fathers tempted me: proved me, and ſaw my works.
Cantoris.

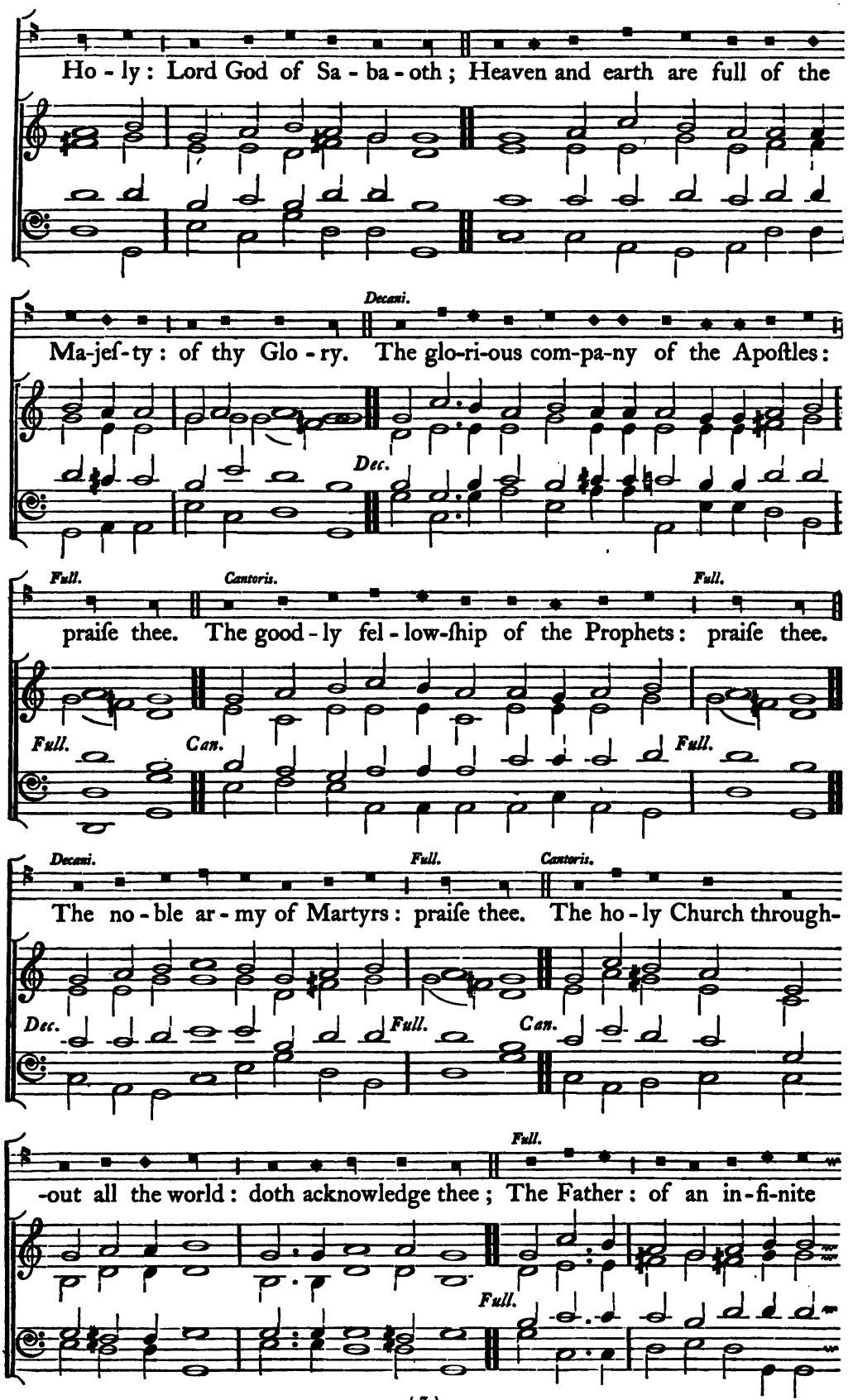


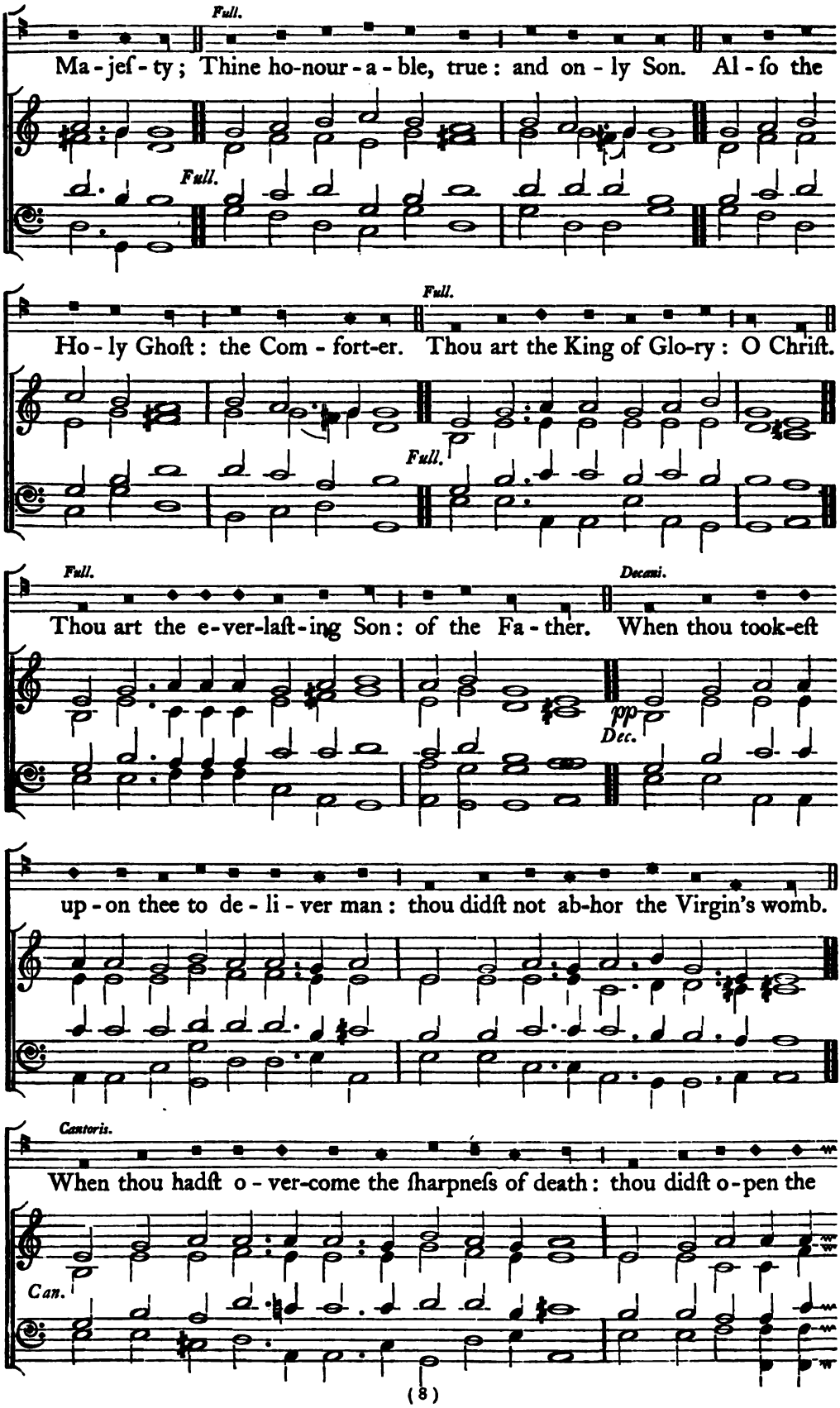
See *Pſalter Noted* and its Accompanying Harmonies for this and the reſt of the Pſalms.

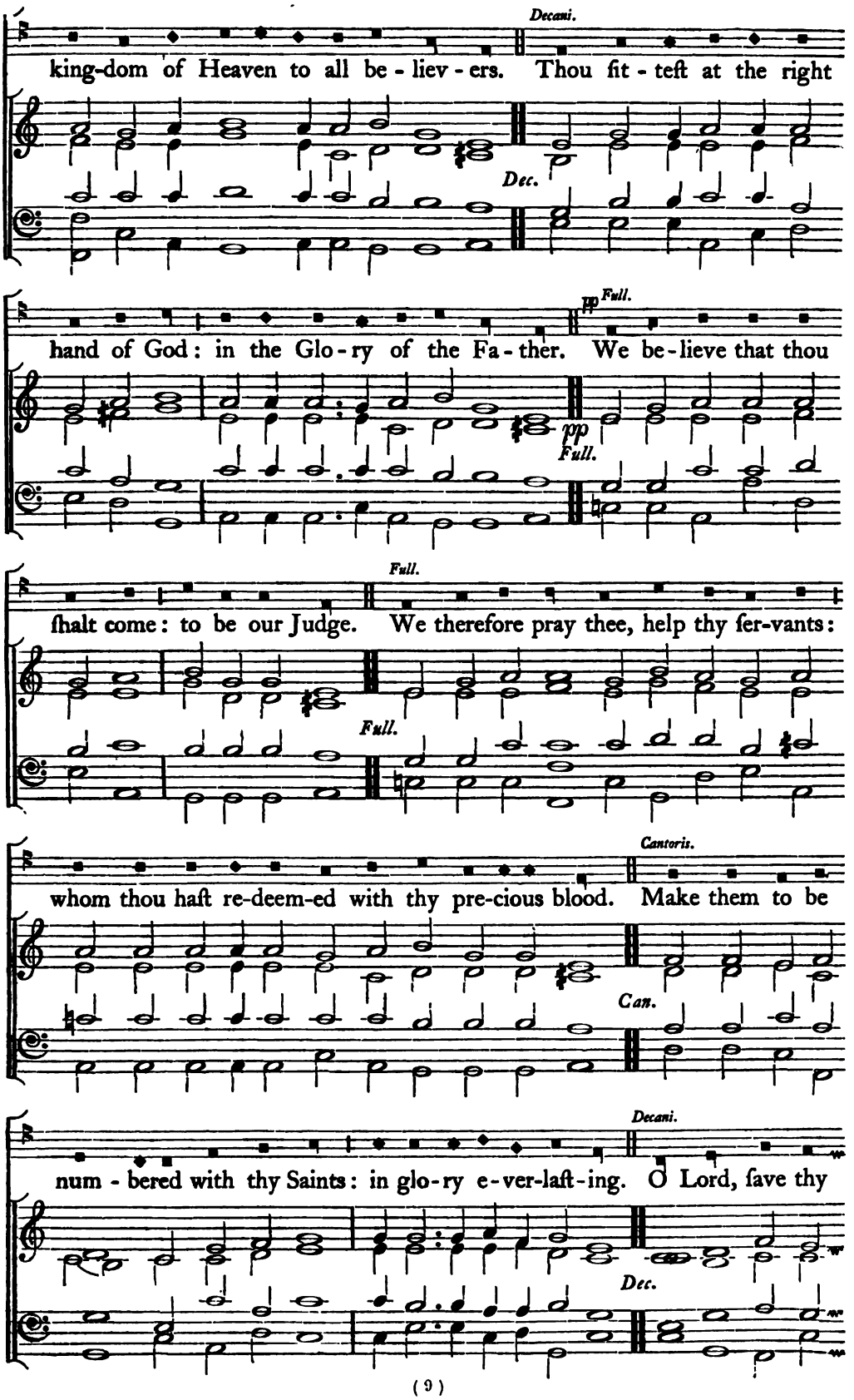
Te Deum Laudamus.

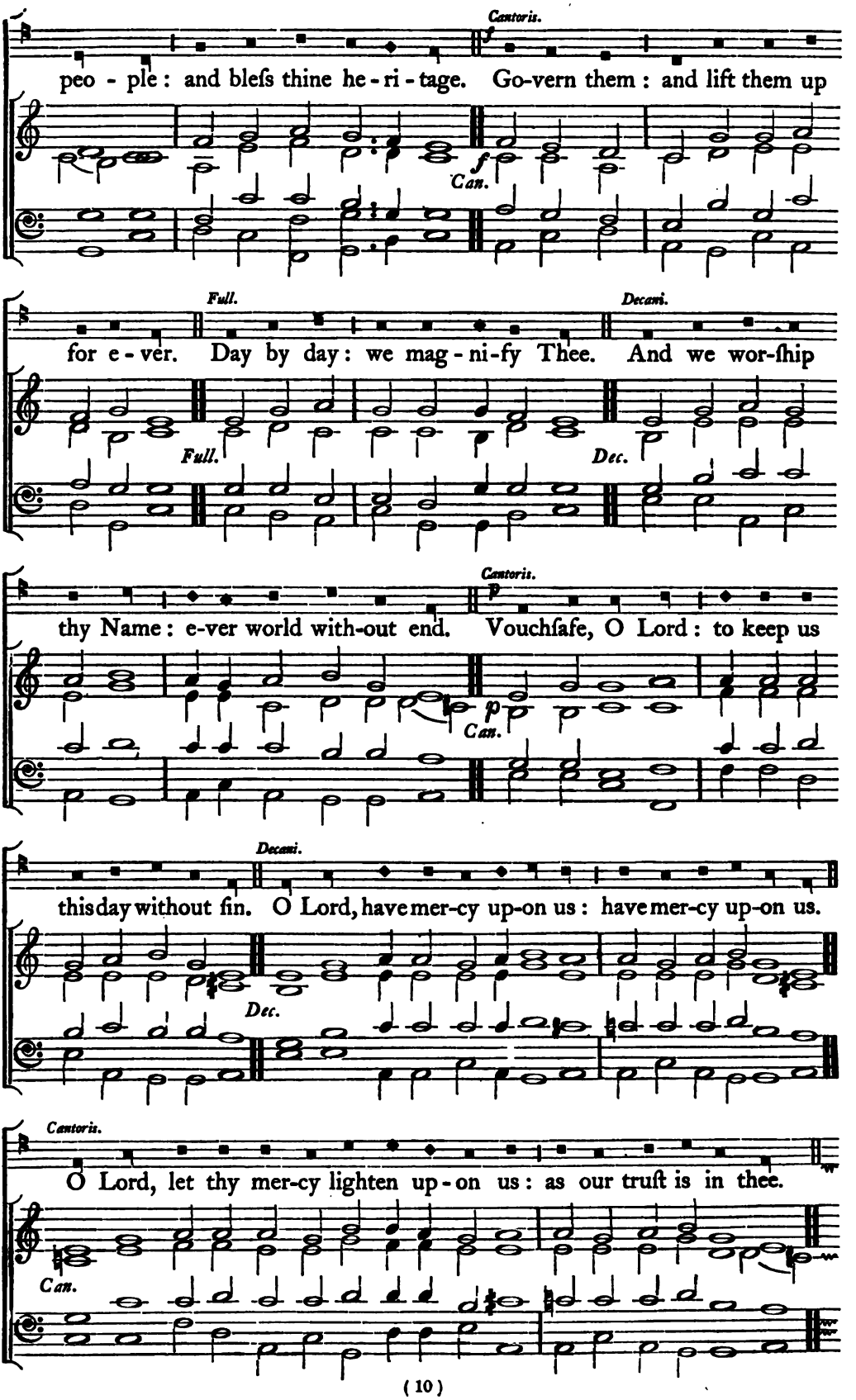
Harmony copied from HEATH, as given in "*The Pariſh Choir*," with ſuch alteration as Marbeck's notation in the Directory requires.




Ho - ly: Lord God of Sa - ba - oth; Heaven and earth are full of the
Decani.
Ma-jeſ-ty: of thy Glo - ry. The glo-ri-ous com-pa-ny of the Apoſtles:
Dec.
Full.
Cantoris.
Full.
praiſe thee. The good - ly fel - low-ſhip of the Prophets: praiſe thee.
Full.
Can.
Full.
Decani.
Full.
Cantoris.
The no - ble ar - my of Martyrs: praiſe thee. The ho - ly Church through-
Dec.
Full.
Can.
Full.
-out all the world: doth acknowledge thee; The Father: of an in-fi-nite
Full.


Full.
Ma-jeſ-ty; Thine ho-nour-a-ble, true: and on-ly Son. Al-ſo the
Full.
Full.
Ho-ly Ghoſt: the Com-fort-er. Thou art the King of Glo-ry: O Chriſt.
Full.
Full.
Decani.
Thou art the e-ver-laſt-ing Son: of the Fa-ther. When thou took-eſt
pp
Dec.
up-on thee to de-li-ver man: thou didſt not ab-hor the Virgin's womb.
Cantoris.
When thou hadſt o-ver-come the ſharpneſs of death: thou didſt o-pen the
Can.


Decani.
king-dom of Heaven to all be-liev-ers. Thou fit-teſt at the right
Dec.
pp Full.
hand of God: in the Glo-ry of the Fa-ther. We be-lieve that thou
pp
Full.
Full.
ſhalt come: to be our Judge. We therefore pray thee, help thy ſer-vants:
Full.
Cantoris.
whom thou haſt re-deem-ed with thy pre-cious blood. Make them to be
Can.
Decani.
num-bered with thy Saints: in glo-ry e-ver-laſt-ing. O Lord, ſave thy
Dec.


Cantoris.
peo - ple: and bleſs thine he - ri - tage. Go-vern them: and lift them up
f
Can.
Full.
Decani.
for e - ver. Day by day: we mag - ni-fy Thee. And we wor-ſhip
Full.
Dec.
Cantoris.
p
thy Name: e-ver world with-out end. Vouchſafe, O Lord: to keep us
p
Can.
Decani.
this day without ſin. O Lord, have mer-cy up-on us: have mer-cy up-on us.
Dec.
Cantoris.
O Lord, let thy mer-cy lighten up - on us: as our truſt is in thee.
Can.

Full.

O Lord, in thee have I truſt-ed: let me ne-ver be con-found-ed.

Full.

See alſo "*The Canticles Noted;*" wherein this and the other Canticles are adapted to Gregorian Tones.

CHOIR & PEOPLE with the PRIEST.

I believe in God * * Amen.

Any note convenient for all the Clergy and People may here be taken [as F, G, A ♭, A, or B ♭, &c.]

I believe * * Amen. *or* I believe * * Amen. *or* I believe * * Amen.

MINISTER.

The Lord be with you.

(Tranſpoſed.)

The Lord be with you.

ANSWER.

And with thy ſpi-rit.

MINISTER.

Let us pray.

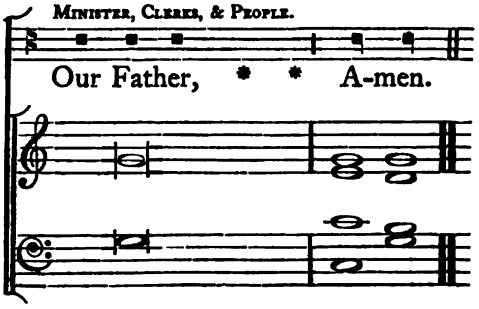
(Tranſpoſed.)

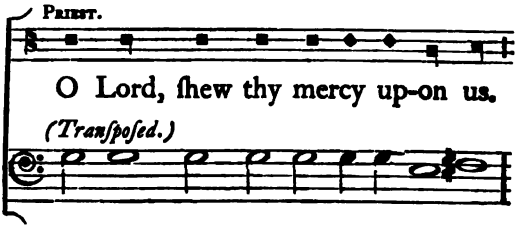
Let us pray.

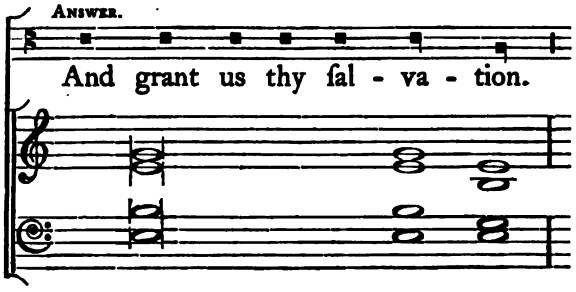
MINISTER & PEOPLE.

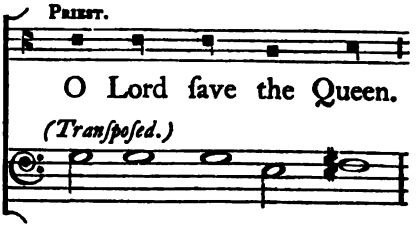
Lord have mercy upon us. Chriſt have mercy upon us. Lord have mercy up-on us.

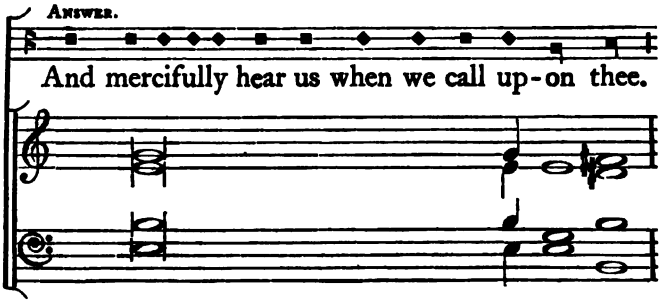
* N.B.—To avoid unneceſſary variation from the notation of the Directory, the following Plain-ſong will not be tranſpoſed throughout: but it is to be taken both by the Prieſt and People in the ſame key as the accompaniment. This alſo may be tranſpoſed either higher or lower than it is here printed, if more convenient.

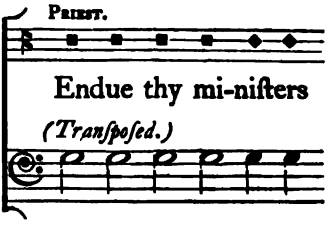

Minister, Clerks, & People.
Our Father, * * A-men.

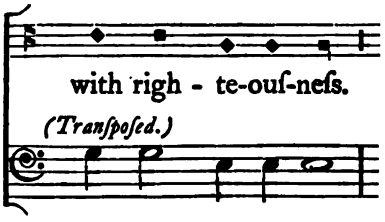

Priest.
O Lord, ſhew thy mercy up-on us.
(Tranſpoſed.)

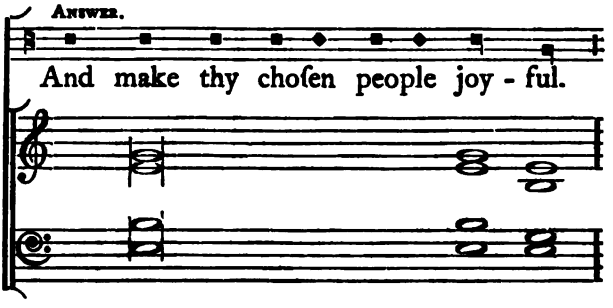

Answer.
And grant us thy ſal - va - tion.

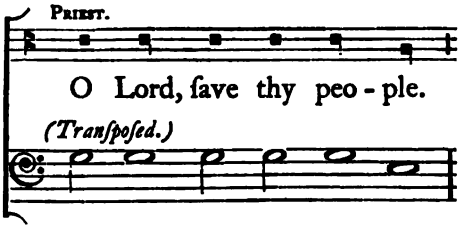

Priest.
O Lord ſave the Queen.
(Tranſpoſed.)

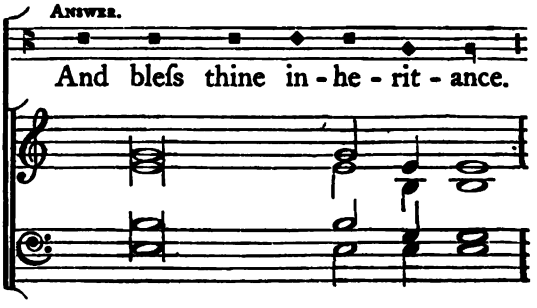

Answer.
And mercifully hear us when we call up-on thee.

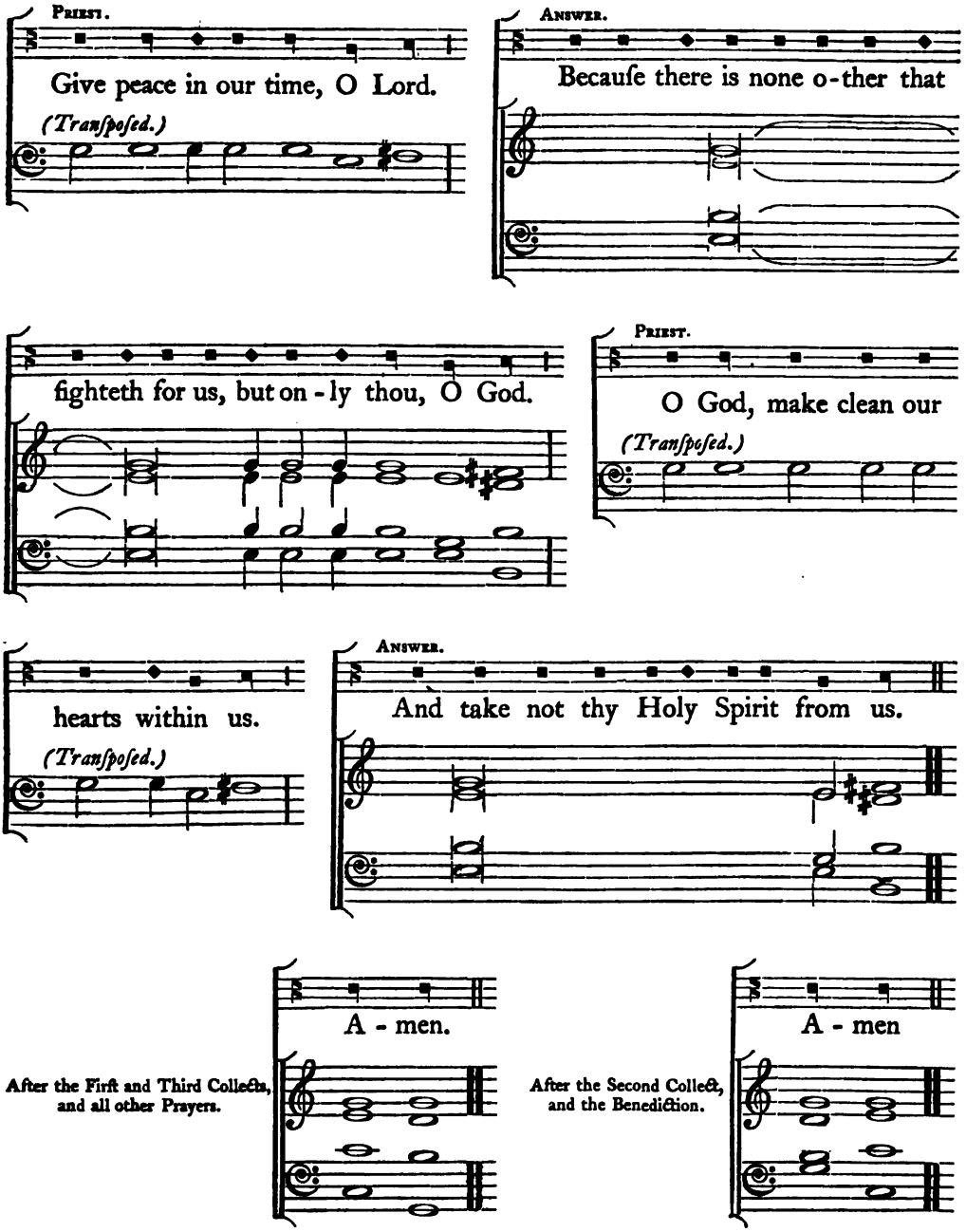

Priest.
Endue thy mi-niſters
(Tranſpoſed.)


with righ - te-ouſ-neſs.
(Tranſpoſed.)


Answer.
And make thy choſen people joy - ful.


Priest.
O Lord, ſave thy peo - ple.
(Tranſpoſed.)


Answer.
And bleſs thine in - he - rit - ance.

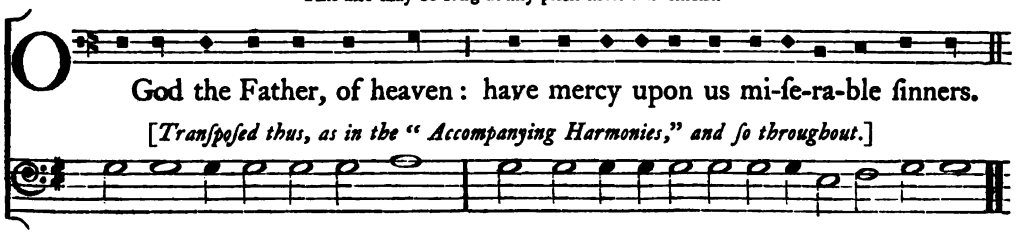


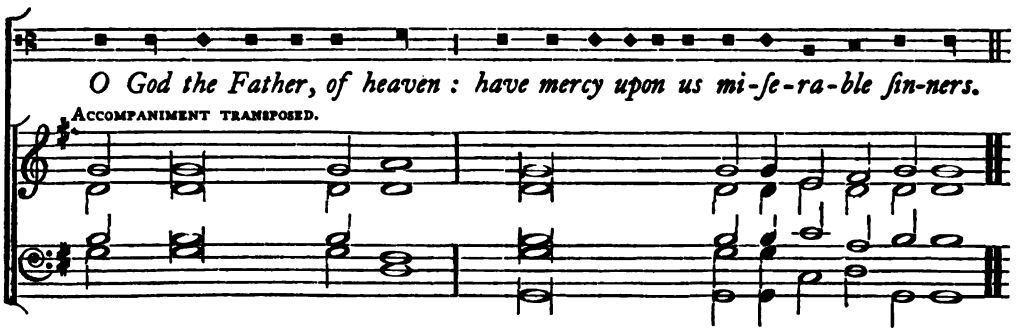
After the Firſt and Third Collects, and all other Prayers.

After the Second Collect, and the Benediction.

The Litany.

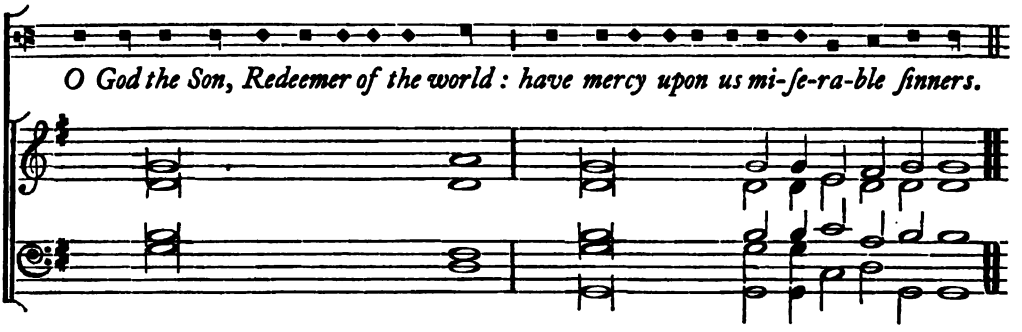
This alſo may be ſung at any pitch moſt convenient.





O God the Son, Redeemer of the world : have mercy upon us miſerable ſinners.

[*Tranſpoſe as before.*]

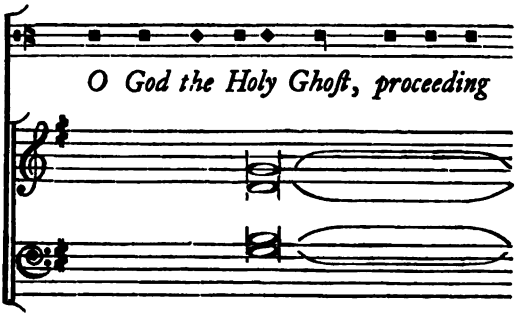


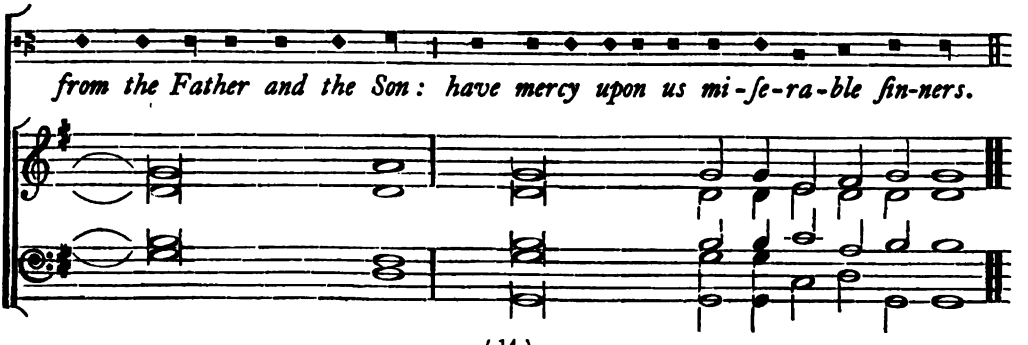
O God the Holy Ghoſt, proceeding from the Father and the Son : have

[*Tranſpoſe as before.*]

mercy upon us miſerable ſinners.

[*Tranſpoſe as before.*]



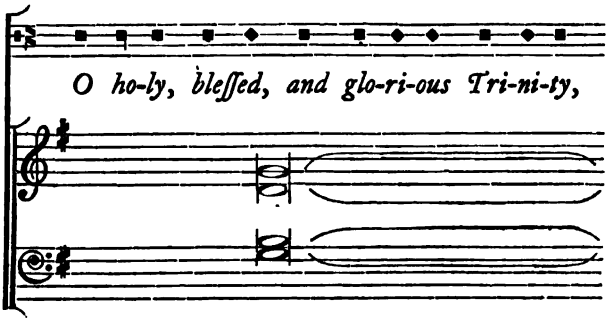


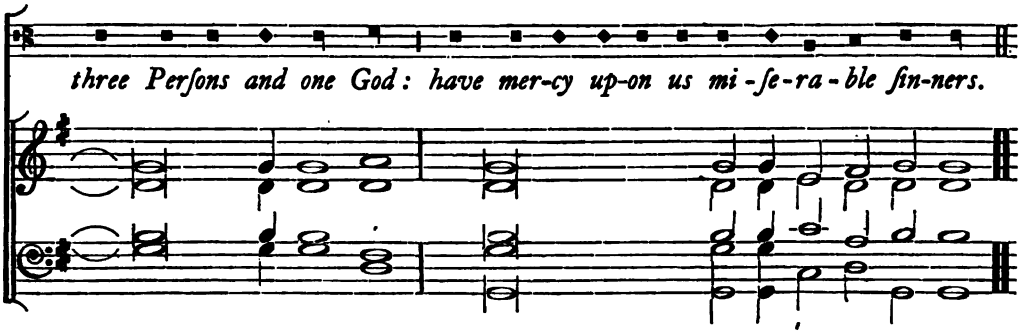
O holy, bleſſed, and glorious Trinity, three Perſons and one God: have mercy

[*Tranſpoſe as before.*]

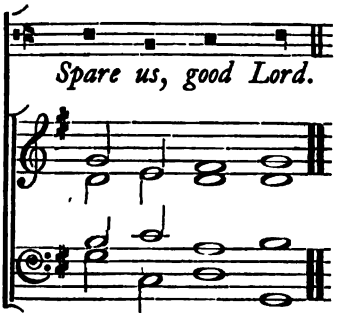
upon us miſerable ſinners.

[*Tranſpoſe as before.*]

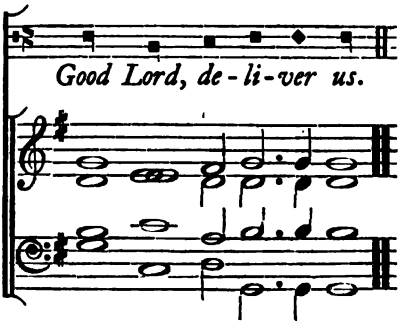




Remember not, Lord, our offences, nor the offences of our forefathers; neither take thou vengeance of our ſins: ſpare us, good Lord, ſpare thy people, whom thou haſt redeemed with thy moſt precious blood, and be not angry with us for ever.

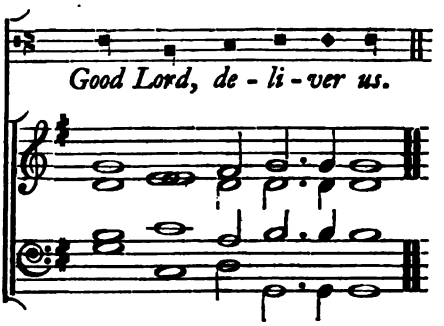


From all evil and miſchief; from ſin, from the crafts and aſſaults of the devil; from thy wrath, and from ever - laſting damnation,



From all blindneſs of heart; from pride, vain glory, and hypocriſy; from envy, hatred, and malice, and all un - - -charitableneſs, *Good Lord, deliver us.*

From fornication, and all other deadly ſin; and from all the deceits of the world, the fleſh, and the devil, *Good Lord, de-li-ver us.*



From lightning and tempeſt; from plague, peſtilence, and famine; from battle and murder, and from ſudden death, *Good Lord, deliver us.*

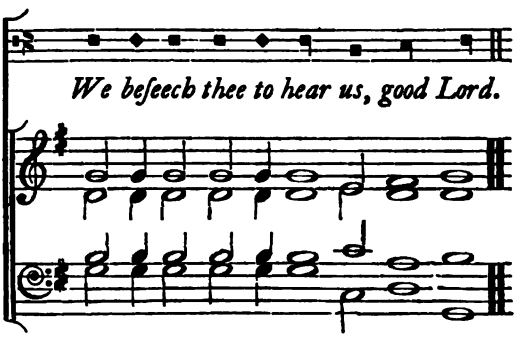
From all ſedition, privy conſpiracy, and rebellion; from all falſe doctrine, hereſy, and ſchiſm; from hardneſs of heart, and contempt of thy Word and Commandment, *Good Lord, deliver us.*

By the myſtery of thy holy Incarnation; by thy holy Nativity and Circumciſion; by thy Baptiſm, Faſting, and Temptation, *Good Lord, deliver us.*

By thine Agony and bloody Sweat; by thy Croſs and Paſſion; by thy precious Death and Burial; by thy glorious Reſurrection and Aſcenſion; and by the coming of the Holy Ghoſt, *Good Lord, deliver us.*

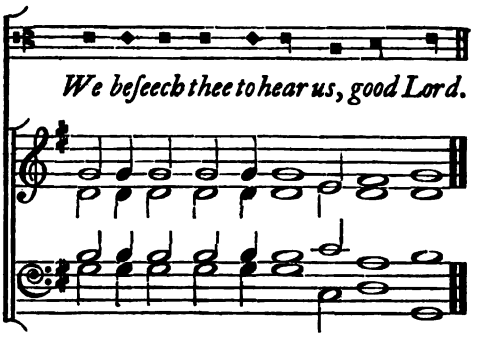
In all time of our tribulation; in all time of our wealth; in the hour of death, and in the day of judgement, *Good Lord, deliver us.*

We ſinners do beſeech thee to hear us, O Lord God; and that it may pleaſe thee to rule and govern thy holy Church univerſal . . in the right way; *We beſeech thee to hear us, good Lord.*



That it may pleaſe thee to keep and ſtrengthen in the true worſhipping of thee, in righteouſneſs and holineſs of life, thy Servant *VICTORIA*, our moſt gracious Queen and Governour; *We beſeech thee to hear us, good Lord.*

That it may pleaſe thee to rule her heart in thy faith, fear, and love, and that ſhe may evermore have affiance in thee, and ever ſeek . . thy honour and glory;



That it may pleaſe thee to be her defender and keeper, giving her the victory over all her enemies; *We beſeech thee to hear us, good Lord.*

That it may pleaſe thee to bleſs and preſerve the Prince *Albert*, *Albert* Prince of *Wales*, and all the Royal Family; *We beſeech thee to hear us, good Lord.*

That it may pleaſe thee to illuminate all Biſhops, Prieſts, and Deacons, with true knowledge and underſtanding of thy Word; and that both by their preaching and living they may ſet it forth, and ſhew it accordingly; *We beſeech thee to hear us, good Lord.*

That it may pleaſe thee to endue the Lords of the Council, and all the Nobility, with grace, wiſdom, . . . and underſtanding; *We beſeech thee to hear us, good Lord.*

That it may pleaſe thee to bleſs and keep the Magiſtrates, giving them grace to execute juſtice, and to maintain truth; *We beſeech thee to hear us, good Lord.*

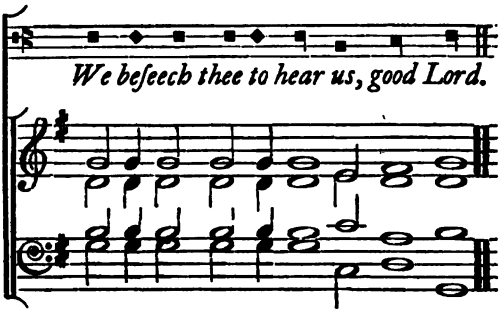
That it may pleaſe thee to bleſs and keep all thy people; *We beſeech thee to hear us, good Lord.*

That it may pleaſe thee to give to all nations unity, peace, and concord; *We beſeech thee to hear us, good Lord.*

That it may pleaſe thee to give us an heart to love and dread thee, and diligently to live after thy commandments, *We beſeech thee to hear us, good Lord.*

That it may pleaſe thee to give to all thy people increaſe of grace to hear meekly thy Word, and to receive it with pure affection, and to bring forth the fruits of the Spirit; *We beſeech thee to hear us, good Lord.*

That it may pleaſe thee to bring into the way of truth all ſuch as have erred, . . . and are deceived; *We beſeech thee to hear us, good Lord.*



That it may pleaſe thee to ſtrengthen ſuch as do ſtand; and to comfort and help the weak-hearted; and to raiſe up them that fall; and finally to beat down Satan under our feet; *We beſeech thee to hear us, good Lord.*

That it may pleaſe thee to ſuccour, help, and comfort, all that are in danger, neceſſity, and tribulation; *We beſeech thee to hear us, good Lord.*

That it may pleaſe thee to preſerve all that travel by land or by water, all women labouring of child, all ſick perſons, and young children; and to ſhew thy pity upon all priſoners and captives; *We beſeech thee to hear us, good Lord.*

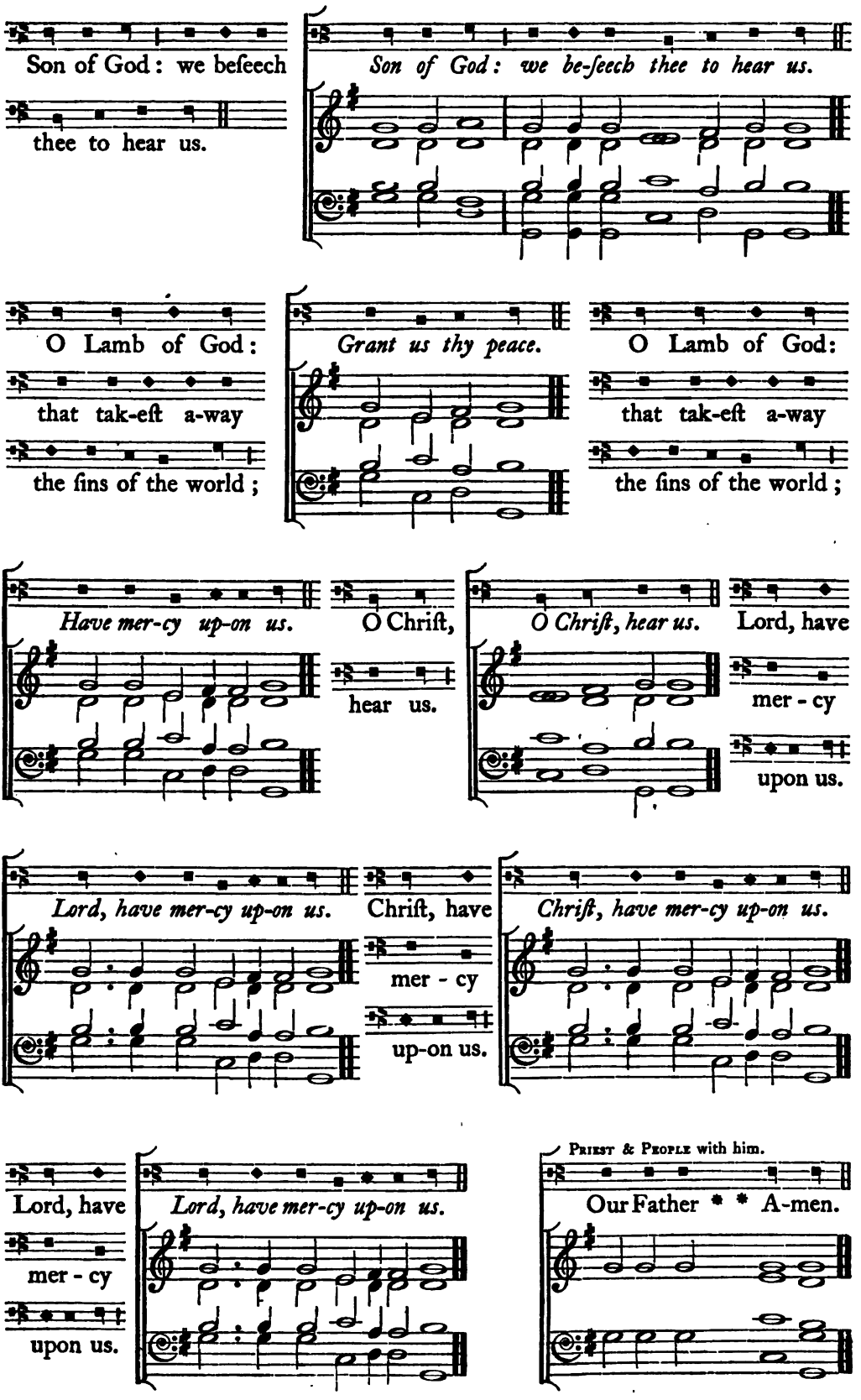
That it may pleaſe thee to defend, and provide for, the fatherleſs children, and widows, and all that are . . deſolate and oppreſſed; *We beſeech thee to hear us, good Lord.*

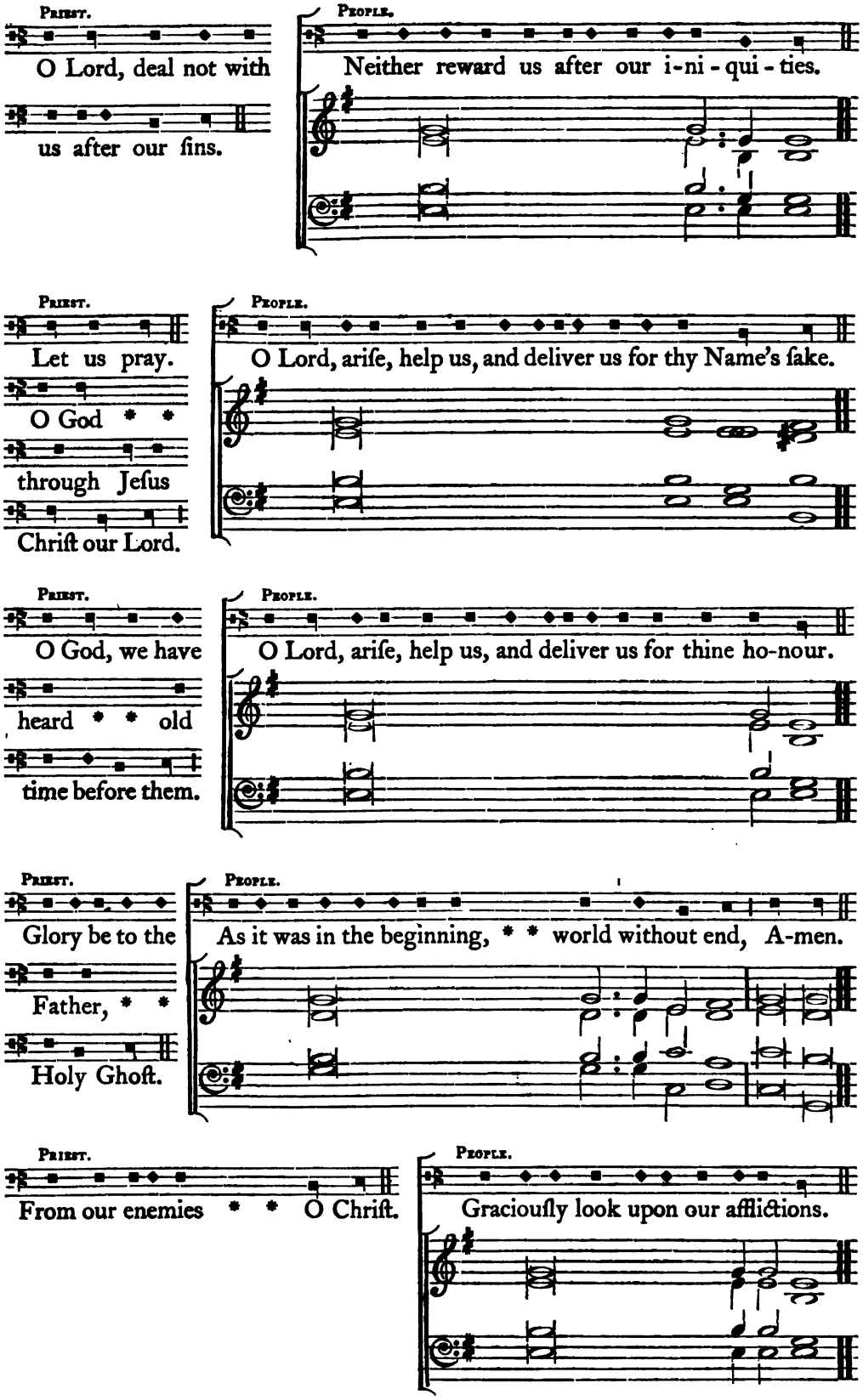
That it may pleaſe thee to have . . mercy upon all men; *We beſeech thee to hear us, good Lord.*

That it may pleaſe thee to forgive our enemies, perſecutors, and ſlanderers, and to turn their hearts; *We beſeech thee to hear us, good Lord.*

That it may pleaſe thee to give and preſerve to our uſe the kindly fruits of the earth, ſo as in due time we may enjoy them; *We beſeech thee to hear us, good Lord.*

That it may pleaſe thee to give us true repentance; to forgive us all our ſins, negligences, and ignorances; and to endue us with the grace of thy Holy Spirit to amend our lives according . . . . to thy holy Word; *We beſeech thee to hear us, good Lord.*


Son of God: we beſeech
thee to hear us.
Son of God: we be-ſeech thee to hear us.
O Lamb of God:
that tak-eſt a-way
the ſins of the world;
Grant us thy peace.
O Lamb of God:
that tak-eſt a-way
the ſins of the world;
Have mer-cy up-on us.
O Chriſt,
hear us.
O Chriſt, hear us.
Lord, have
mer - cy
upon us.
Lord, have mer-cy up-on us.
Chriſt, have
mer - cy
up-on us.
Chriſt, have mer-cy up-on us.
Lord, have
mer - cy
upon us.
Lord, have mer-cy up-on us.
Priest & People with him.
Our Father * * A-men.


Priest.
O Lord, deal not with
us after our ſins.
People.
Neither reward us after our i-ni-qui-ties.
Priest.
Let us pray.
O God * *
through Jeſus
Chriſt our Lord.
People.
O Lord, ariſe, help us, and deliver us for thy Name's ſake.
Priest.
O God, we have
heard * * old
time before them.
People.
O Lord, ariſe, help us, and deliver us for thine ho-nour.
Priest.
Glory be to the
Father, * *
Holy Ghoſt.
People.
As it was in the beginning, * * world without end, A-men.
Priest.
From our enemies * * O Chriſt.
People.
Graciouſly look upon our afflictions.

PRIEST.

Pitifully * * ſorrows of our hearts.

PEOPLE.

Mercifully forgive the ſins of thy peo - ple.

PEOPLE.

Favourably * * our prayers.

PEOPLE.

O Son of David, have mercy upon us.

PRIEST.

Both now * * hear us, O Chriſt.

PEOPLE.

Graciouſly hear us, O Chriſt; graciouſly hear us, O Lord Chriſt.

PRIEST.

O Lord, let thy * * upon us.

PEOPLE.

As we do put our truſt in thee.

After the Collects, and in all other places both of Morning and Evening Prayer, Litany, and Holy Communion, where the Amen is to be harmonized, this following is to be uſed:—

A-men. (I)

But after the Second Collect of Morning and Evening Prayer, and at the cloſe of each ſeparate Service in which it occurs, the *Amen* is to be harmonized thus:—

A - men. (II)

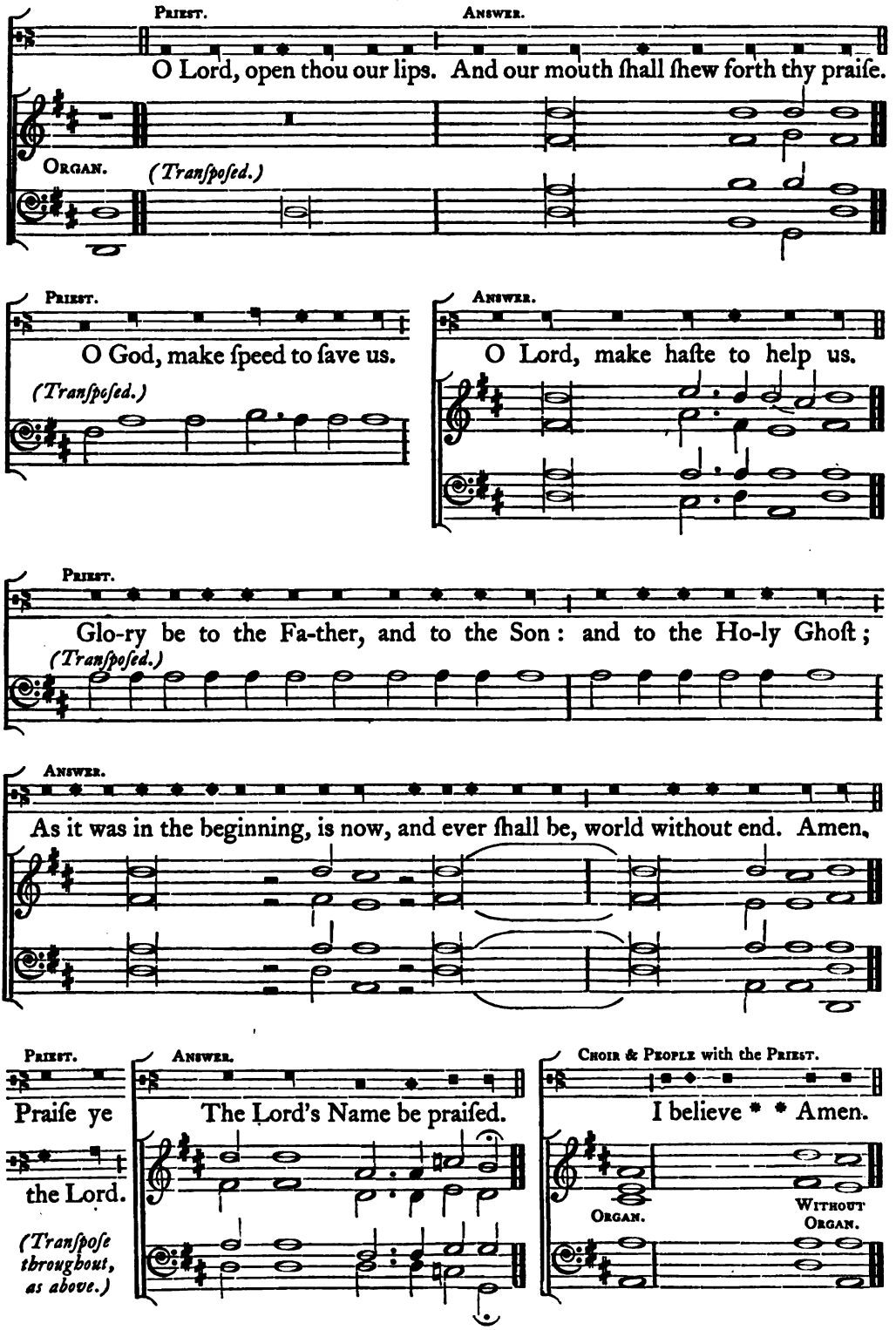
Where Treble voices are moſt numerous the following may be ſubſtituted, as in the following Feſtal Harmonies from Tallis:—

1st Treble.
2nd Treble.
3rd Treble, or Alto.
Tenor.
Bass.

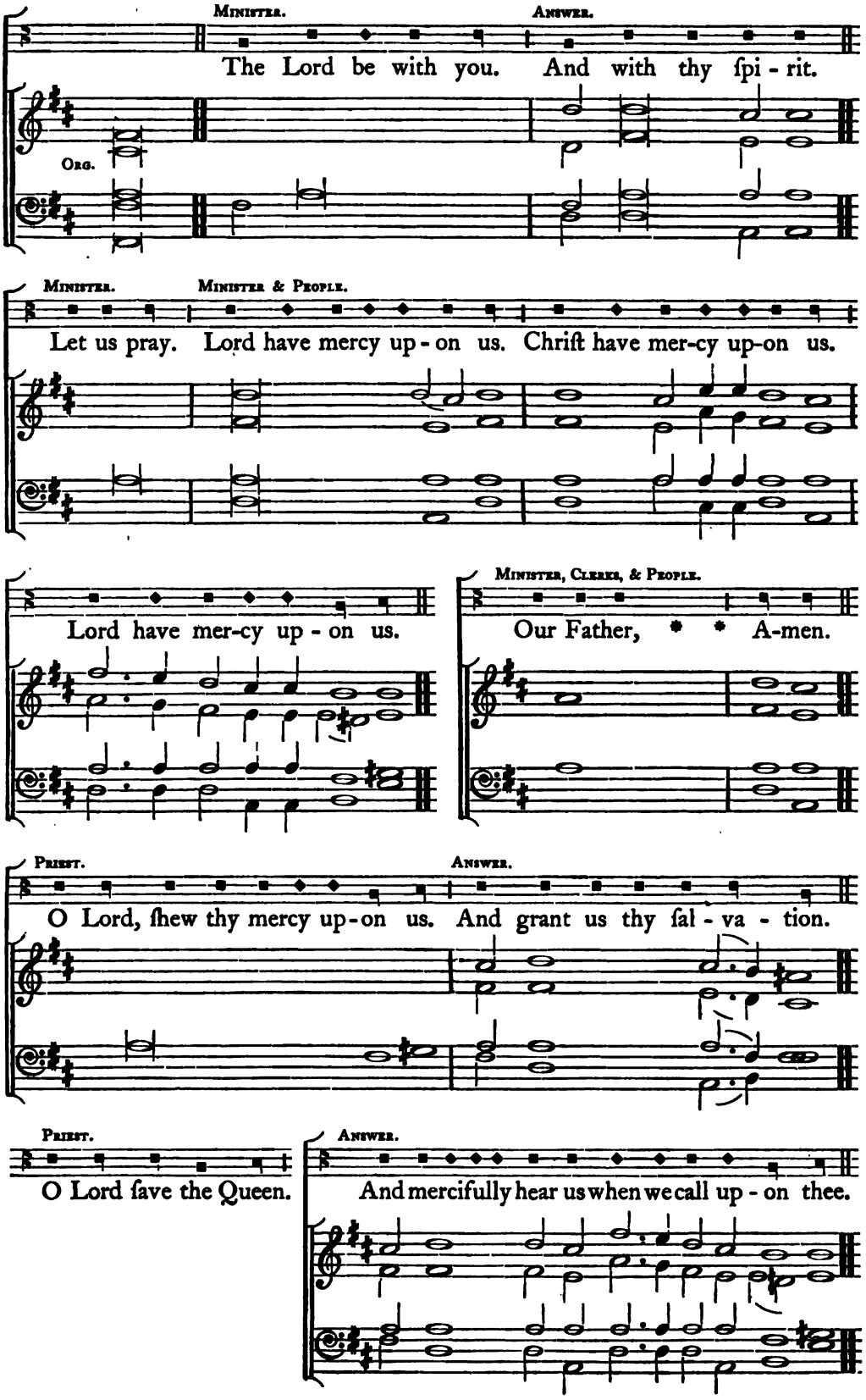
(I) A-men. (II) A-men.

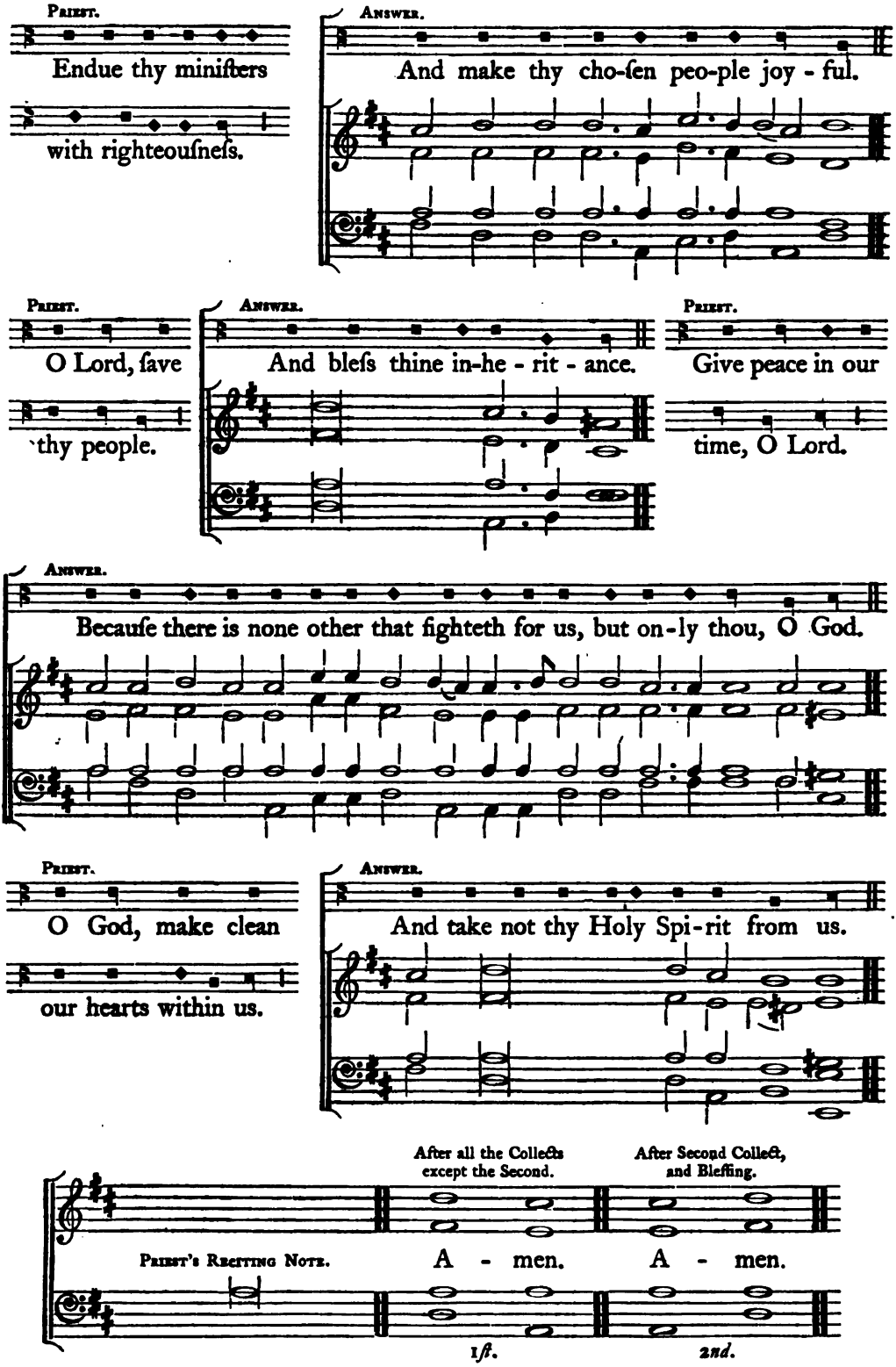
The Preces and Suffrages of the Morning and Evening Prayer,

As given in the Directory, harmonized from Tallis for Feſtal days.†



† Whichever harmony is taken, it is well to uſe the Organ on the greater Feſtivals, and only vocal harmonies on other occaſions.


Minister.
Answer.
The Lord be with you. And with thy ſpi - rit.
Org.
Minister.
Minister & People.
Let us pray. Lord have mercy up - on us. Chriſt have mer-cy up-on us.
Lord have mer-cy up - on us.
Minister, Clerks, & People.
Our Father, * * A-men.
Priest.
Answer.
O Lord, ſhew thy mercy up-on us. And grant us thy ſal - va - tion.
Priest.
O Lord ſave the Queen.
Answer.
And mercifully hear us when we call up - on thee.



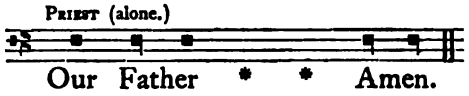
N.B.—In all the Amens, both in the Morning and Evening Prayer, Litany, and Holy Communion, and in Occaſional Offices, when this Harmony to the Reſponſes is uſed, let the firſt of theſe be ſung; except after the Second Collect of Morning and Evening Prayer (whether ordinary or ſpecial), and after the Apoſtolical Benediction, "*The grace of our Lord,*" * * * * and the Bleſſing, "*The Peace of God,*" * * * * when the ſecond is to be ſung.

Holy Communion.

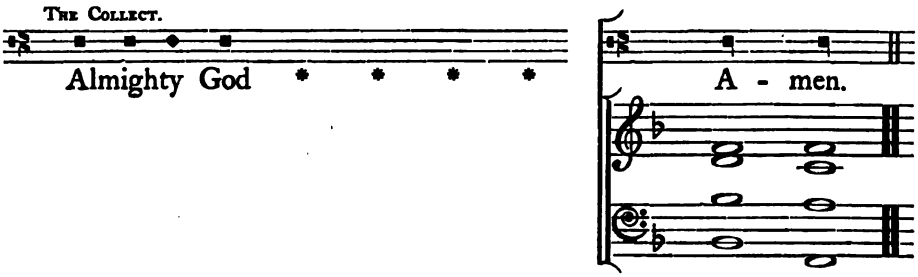
The Clerks ſing for the Office or Introit a Pſalm appointed for the day, together with the "Gloria Patri."—See *Pſalter Noted*, and *Accompanying Harmonies*.

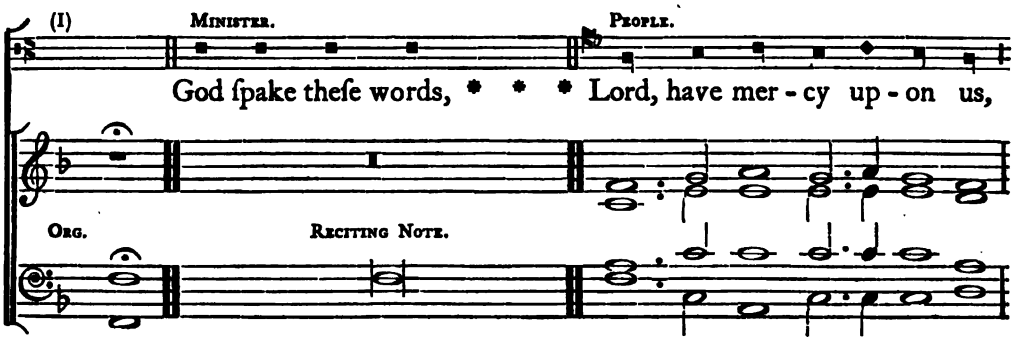
TABLE OF INTROITS.

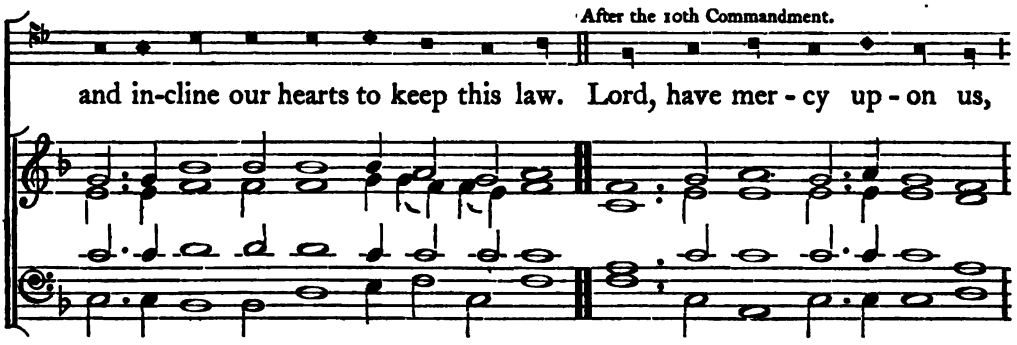
1ſt Sunday in Advent	.. ..	Pſalm	1
2nd " "	.. ..	"	120
3rd " "	.. ..	"	4
4th " "	.. ..	"	5
Chriſtmas Day, 1ſt Communion	..	"	98
" " 2nd "	..	"	8
F. of S. Stephen	.. ..	"	52
" S. John, Evan.	.. ..	"	11
" the Holy Innocents	..	"	79
Sunday after Chriſtmas	.. ..	"	121
Circumciſion	.. ..	"	122
Epiphany ..	.. ..	"	96
1ſt Sunday after the Epiphany	..	"	13
2nd " "	..	"	14
3rd " "	..	"	15
4th " "	..	"	2
5th " "	..	"	20
6th " "	..	"	20
Septuageſima ..	.. ..	"	23
Sexageſima ..	.. ..	"	24
Quinquageſima	.. ..	"	26
Aſh-Wedneſday	.. ..	"	6
1ſt Sunday in Lent	.. ..	"	32
2nd " "	.. ..	"	130
3rd " "	.. ..	"	43
4th " "	.. ..	"	46
5th " "	.. ..	"	54
Sunday next before Eaſter	..	"	61
Good-Friday ..	.. ..	"	22
Eaſter-Even ..	.. ..	"	88
Eaſter-Day, 1ſt Communion	..	"	16
" 2nd "	..	"	3
Monday in Eaſter Week	..	"	62
Tueſday "	..	"	113
1ſt Sunday after Eaſter	..	"	112
2nd " "	..	"	70
3rd " "	..	"	75
4th " "	..	"	82
5th " "	..	"	84
Aſcenſion Day ..	..	"	47
Sunday after Aſcenſion Day	..	"	93
Whit-Sunday ..	..	"	33
Monday in Whitſun-week	..	"	100
Tueſday "	..	"	101
Trinity Sunday	.. ..	Pſalm	67
1ſt Sunday after Trinity	Pſalm	119	*Beati immaculati*
2nd " "	"		*In quo corriget ?*
3rd " "	"		*Retribue ſervo tuo*
4th " "	"		*Adhæſit pavimento*
5th " "	"		*Legem pone*
6th " "	"		*Et veniat*
7th " "	"		*Memor eſto*
8th " "	"		*Portio mea*
9th " "	"		*Benitatem feciſti*
10th " "	"		*Manus tuæ*
11th " "	"		*Defecit anima*
12th " "	"		*In æternum*
13th " "	"		*Quomodo dilexi*
14th " "	"		*Lucerna pedibus*
15th " "	"		*Iniquos odio*
16th " "	"		*Feci judicium*
17th " "	"		*Mirabilia*
18th " "	"		*Juſtus es*
19th " "	"		*Clamavi in toto*
20th " "	"		*Vide humilitatem*
21ſt " "	"		*Principes perſecuti*
22nd " "	"		*Appropinquet*
23rd " " ..	..	Pſalm	124
24th " " ..	..	"	125
25th " " ..	..	"	127
S. Andrew ..	.. ..	"	129
S. Thomas, A.	.. ..	"	128
Converſion of S. Paul	..	"	138
Purification of S. Mary, V.	..	"	134
S. Matthias ..	.. ..	"	140
Annunciation of the Virgin Mary	..	"	131
S. Mark ..	.. ..	"	141
SS. Philip and James	.. ..	"	133
S. Barnabas, A.	.. ..	"	142
S. John Baptiſt	.. ..	"	143
S. Peter ..	.. ..	"	144
S. James, A. ..	.. ..	"	148
S. Bartholomew, A.	.. ..	"	115
S. Matthew, A.	.. ..	"	117
S. Michael and all Angels	..	"	113
S. Luke, E ..	.. ..	"	137
SS. Simon and Jude, AA.	..	"	150
All Saints ..	.. ..	"	149

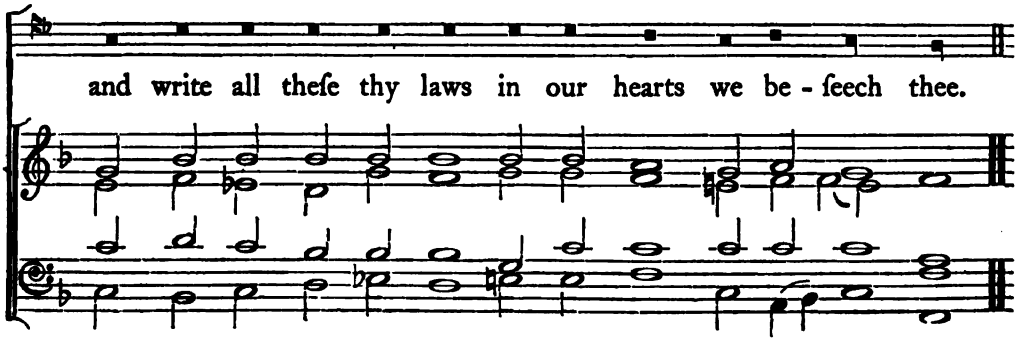


[Any convenient note may be taken here; and the Collects and reſt of the Service are intoned in the ſame manner, except when otherwiſe noted.]

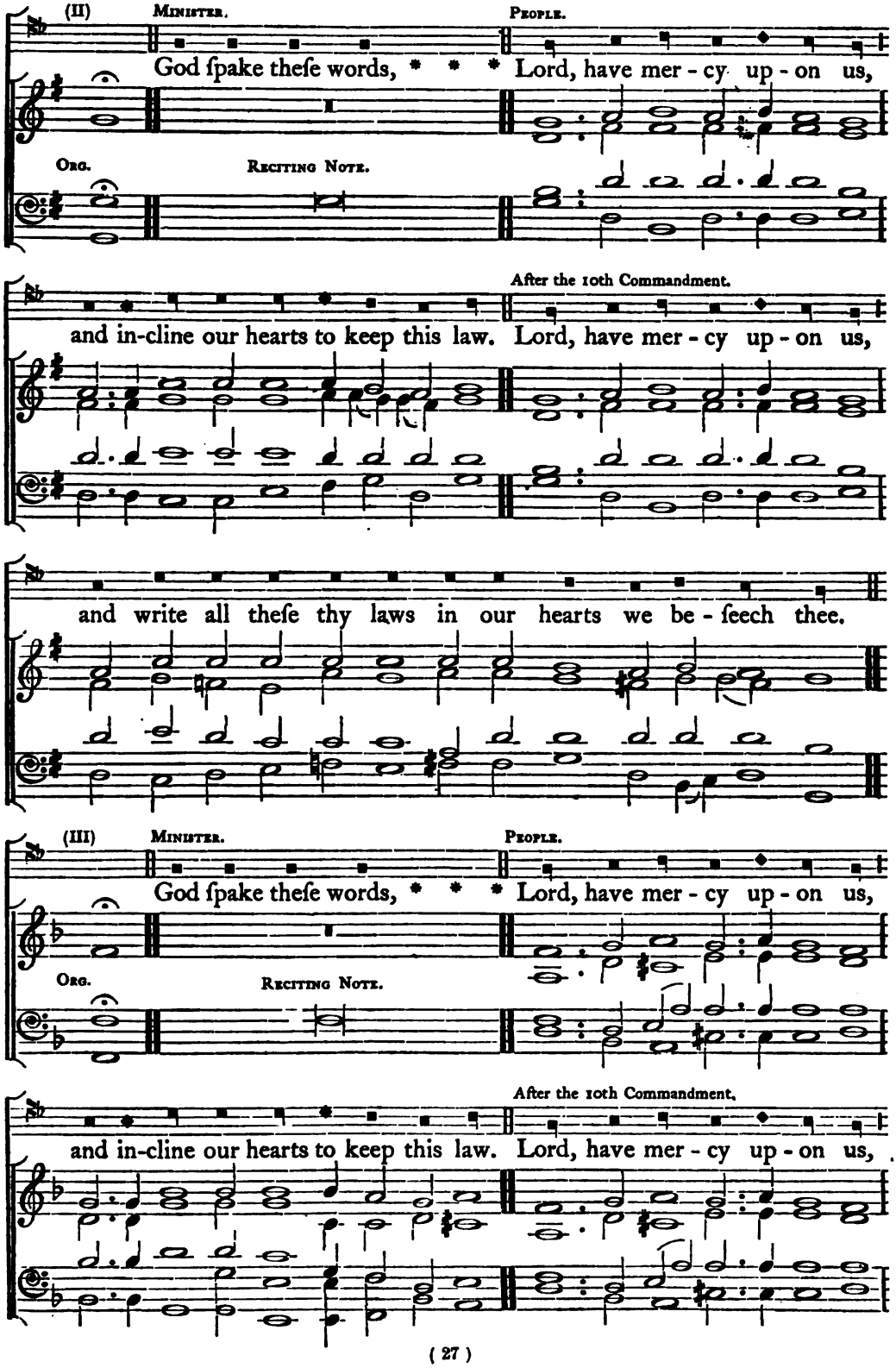


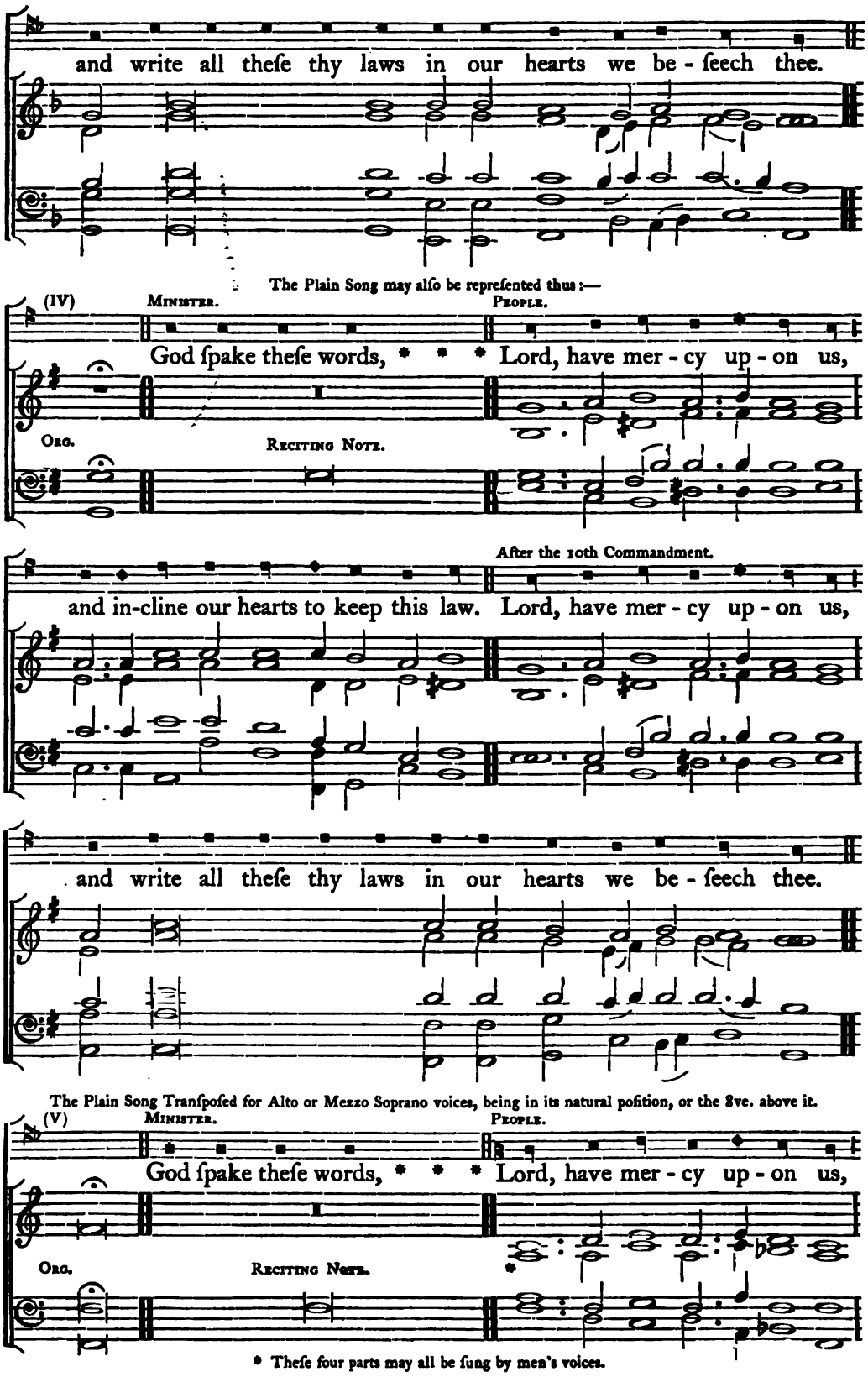




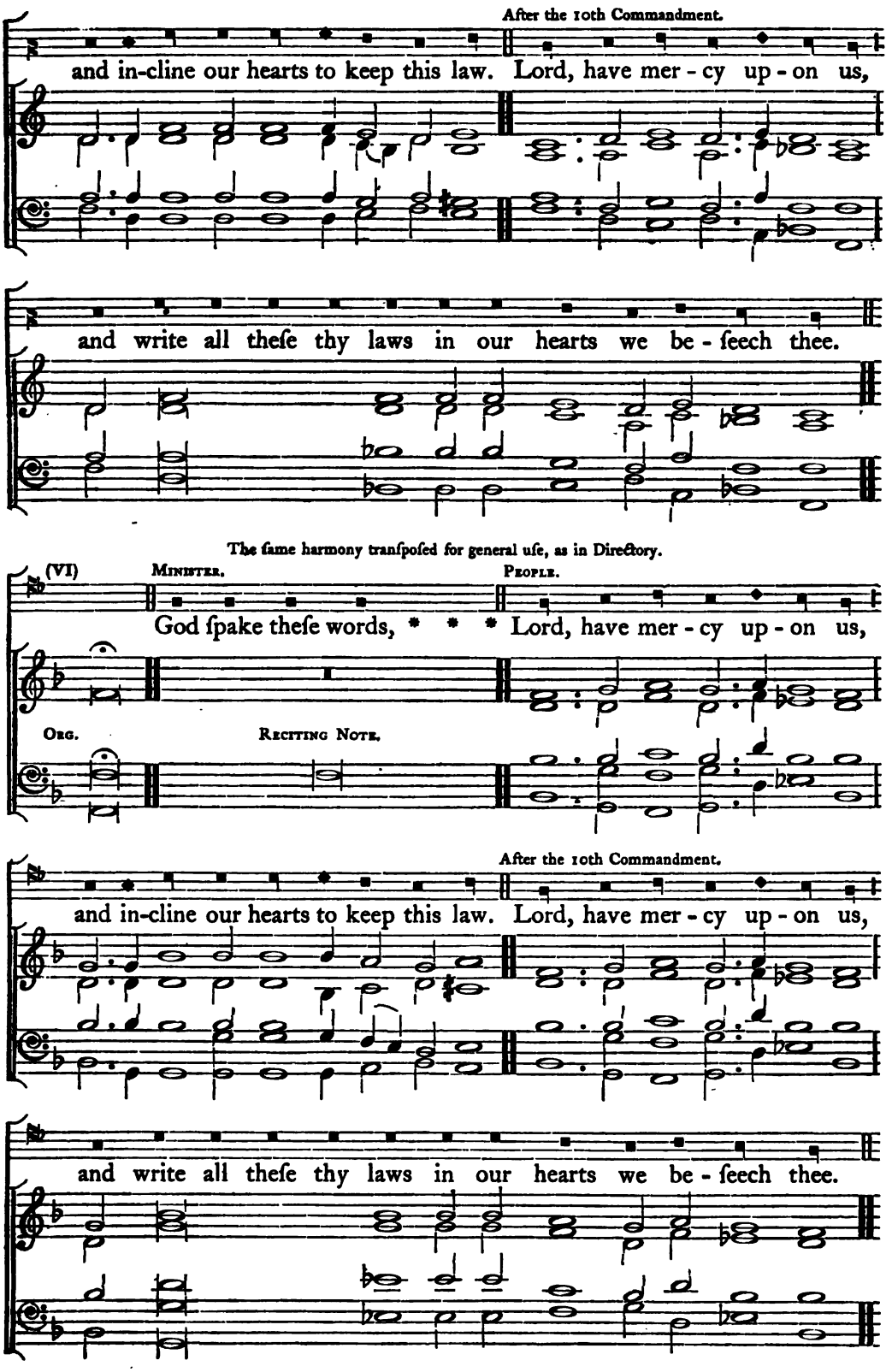


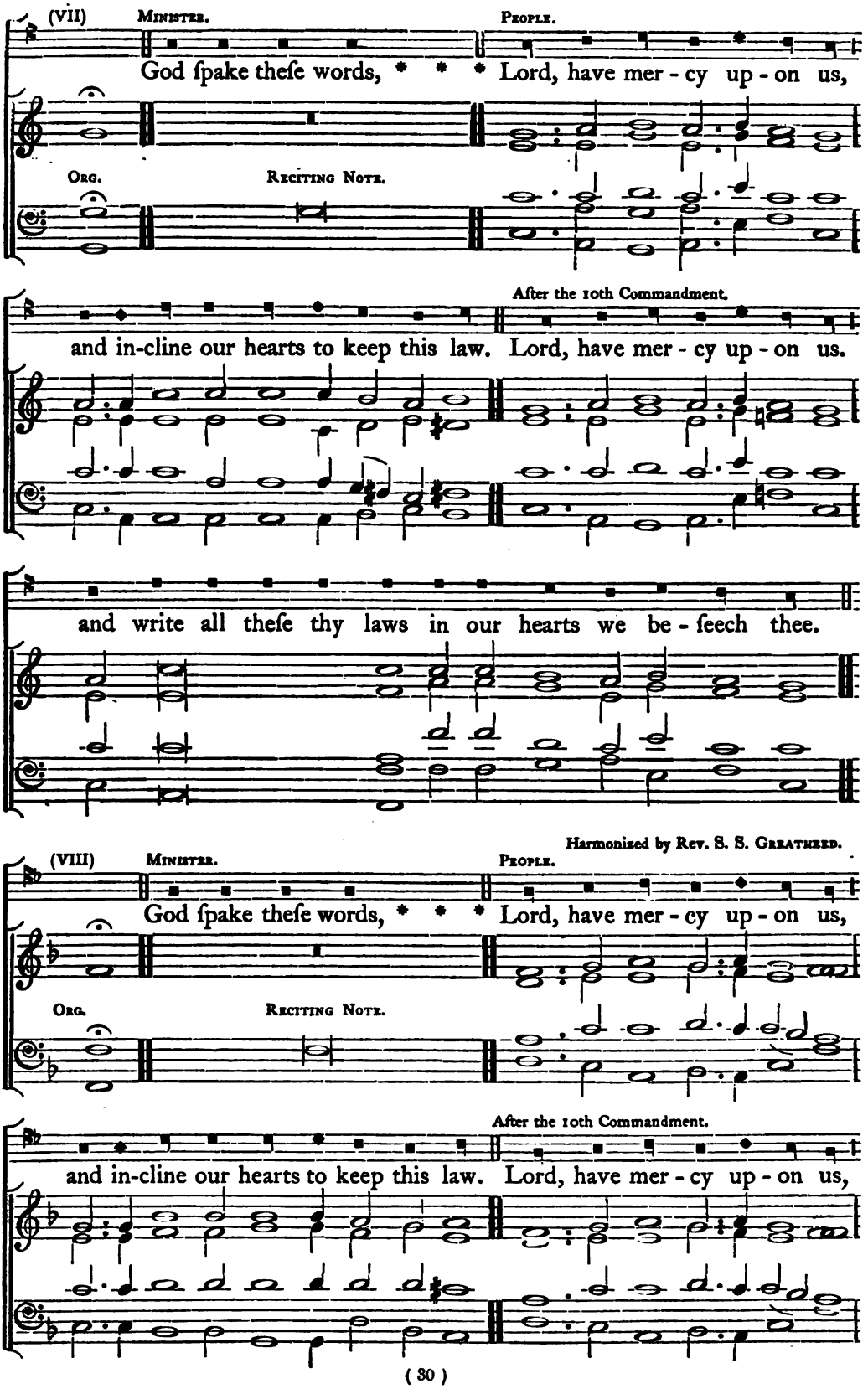
The ſame tranſpoſed ſo as to give G as the reciting note for the Miniſter. (The Plain Song is, of courſe, to be tranſpoſed as in the Accompaniment.)

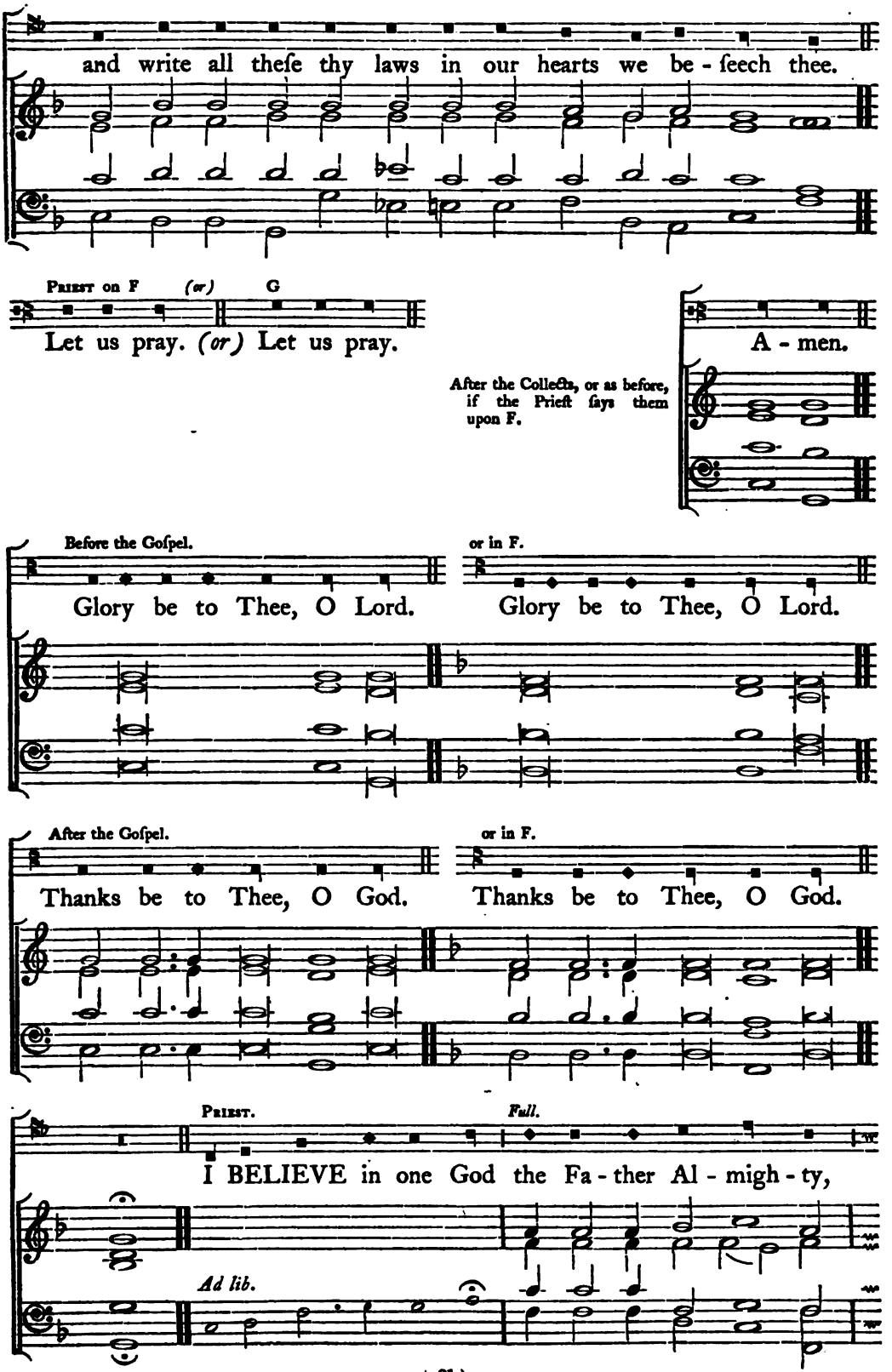


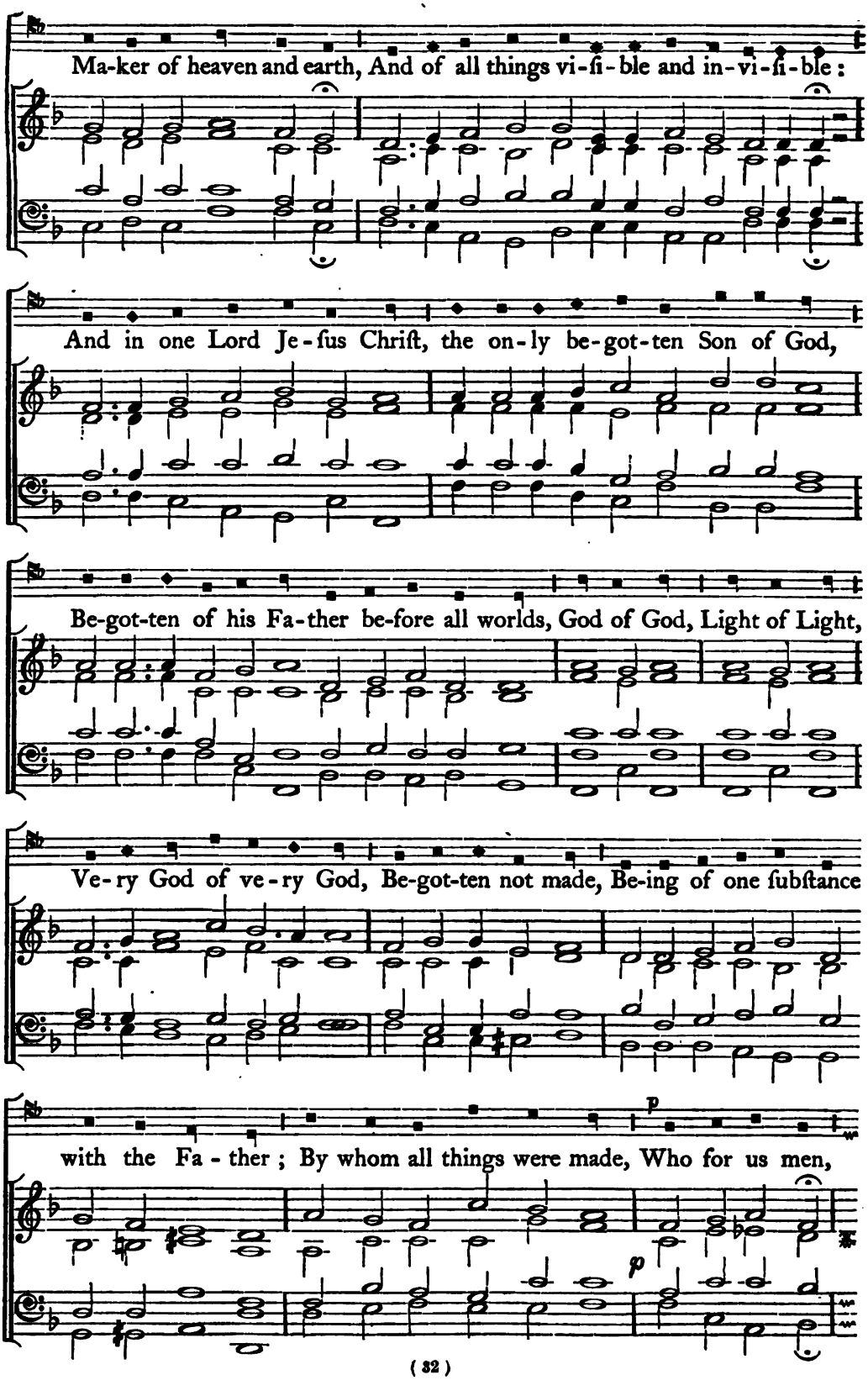


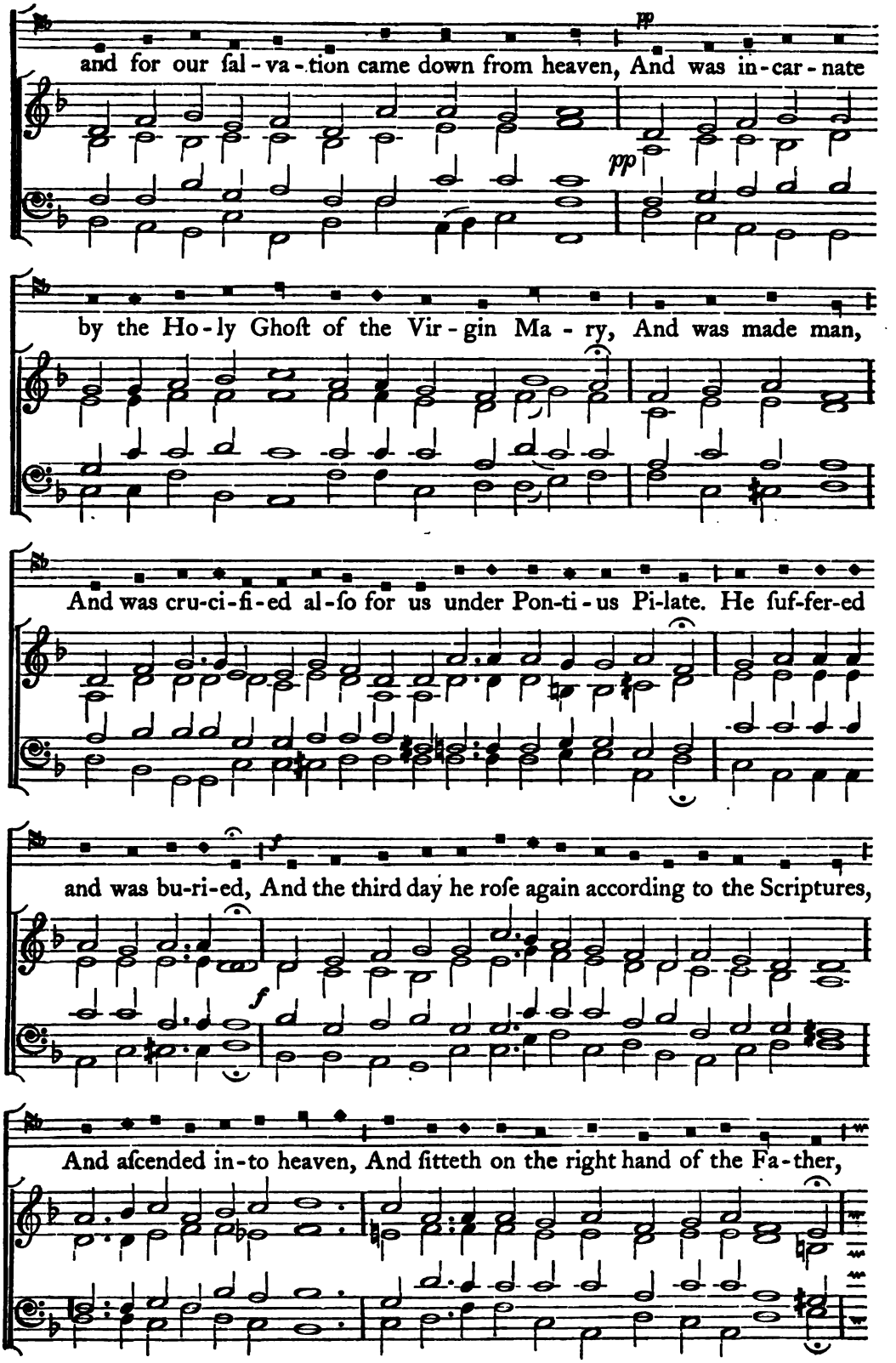
* Theſe four parts may all be ſung by men's voices.

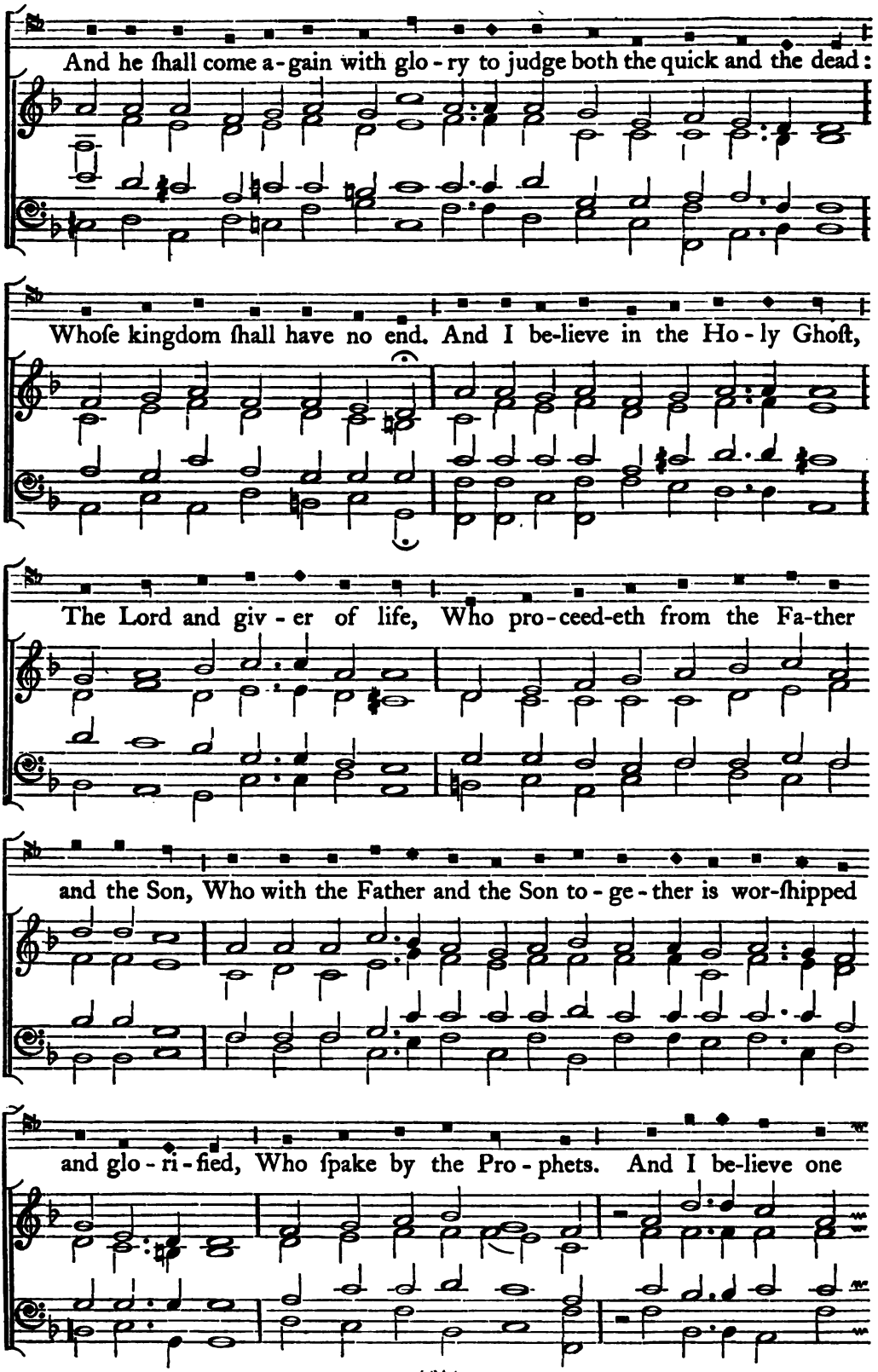

After the 10th Commandment.
and in-cline our hearts to keep this law. Lord, have mer - cy up - on us,
and write all theſe thy laws in our hearts we be - ſeech thee.
The ſame harmony tranſpoſed for general uſe, as in Directory.
(VI)
Minister.
People.
God ſpake theſe words, * * * Lord, have mer - cy up - on us,
Org.
Reciting Note.
After the 10th Commandment.
and in-cline our hearts to keep this law. Lord, have mer - cy up - on us,
and write all theſe thy laws in our hearts we be - ſeech thee.

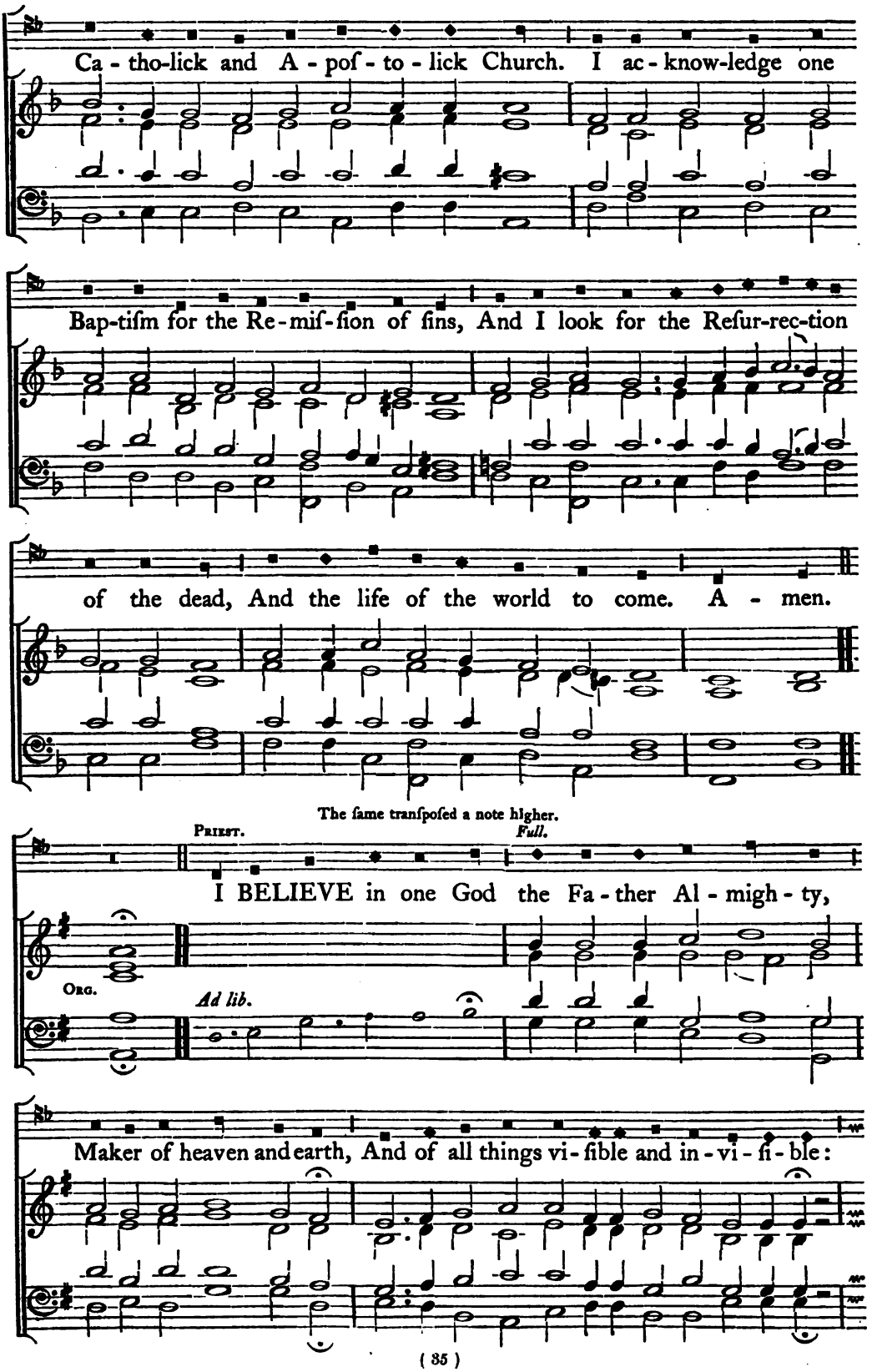

(VII)
Minister.
People.
God ſpake theſe words, * * * Lord, have mer - cy up - on us,
Org.
Reciting Note.
After the 10th Commandment.
and in-cline our hearts to keep this law. Lord, have mer - cy up - on us.
and write all theſe thy laws in our hearts we be - ſeech thee.
Harmonized by Rev. S. S. Greatheed.
(VIII)
Minister.
People.
God ſpake theſe words, * * * Lord, have mer - cy up - on us,
Org.
Reciting Note.
After the 10th Commandment.
and in-cline our hearts to keep this law. Lord, have mer - cy up - on us,

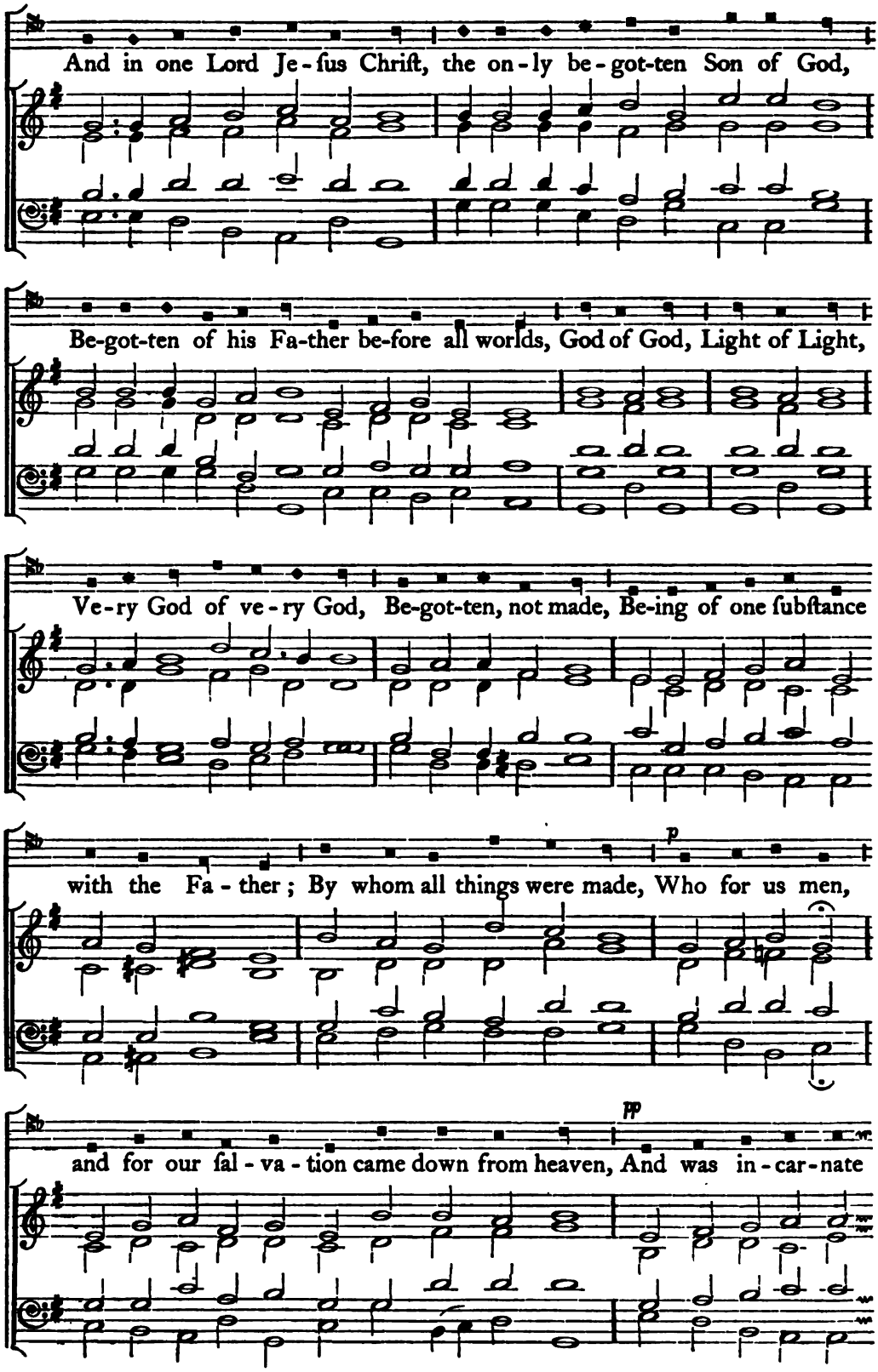

and write all theſe thy laws in our hearts we be-ſeech thee.
Priest on F (or) G
Let us pray. (or) Let us pray.
A-men.
After the Collects, or as before, if the Prieſt ſays them upon F.
Before the Goſpel.
Glory be to Thee, O Lord.
or in F.
Glory be to Thee, O Lord.
After the Goſpel.
Thanks be to Thee, O God.
or in F.
Thanks be to Thee, O God.
Priest.
Full.
I BELIEVE in one God the Fa-ther Al-migh-ty,
Ad lib.

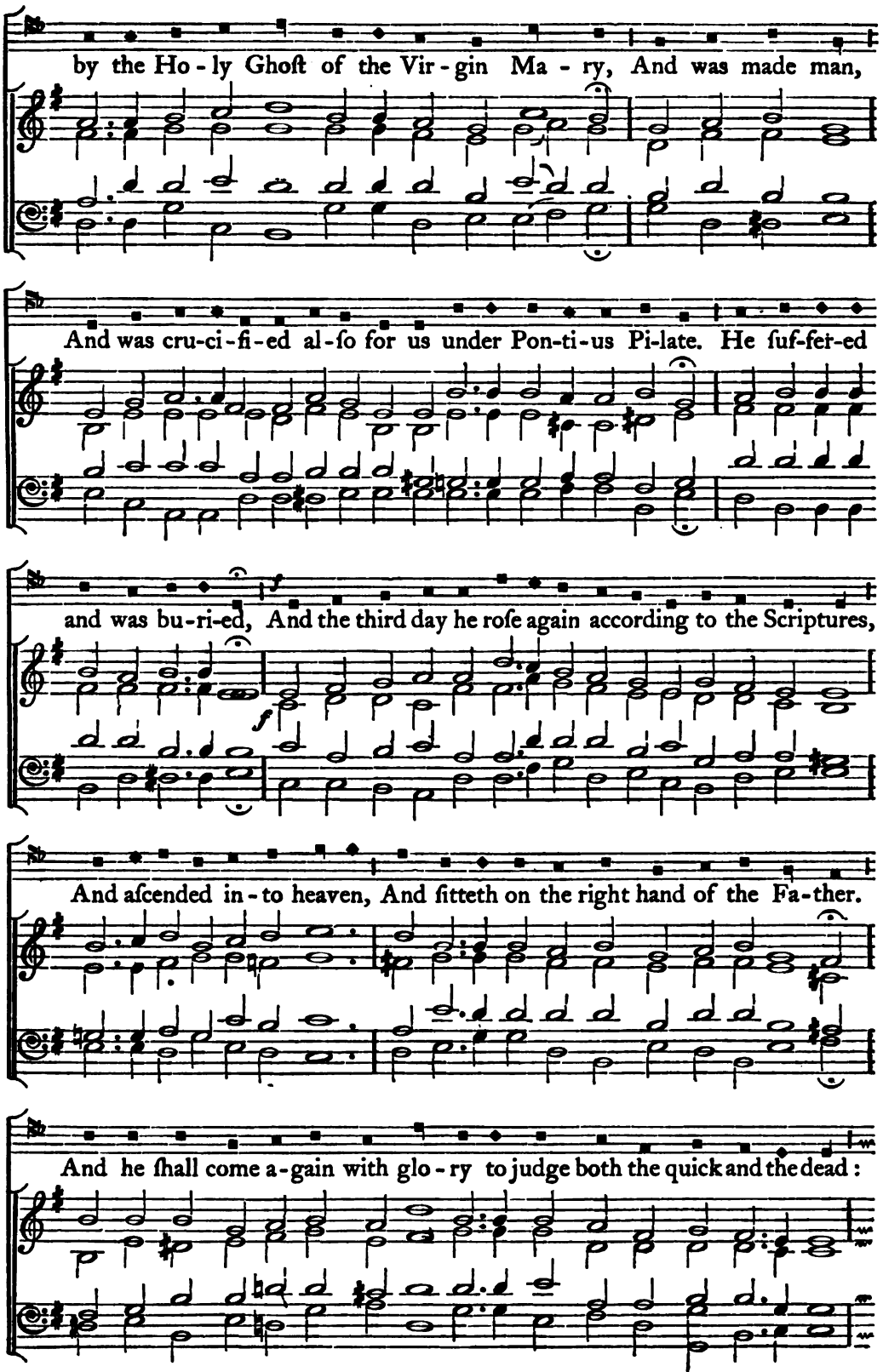

Ma-ker of heaven and earth, And of all things vi-ſi-ble and in-vi-ſi-ble:
And in one Lord Je-ſus Chriſt, the on-ly be-got-ten Son of God,
Be-got-ten of his Fa-ther be-fore all worlds, God of God, Light of Light,
Ve-ry God of ve-ry God, Be-got-ten not made, Be-ing of one ſubſtance
p
with the Fa-ther; By whom all things were made, Who for us men,
p

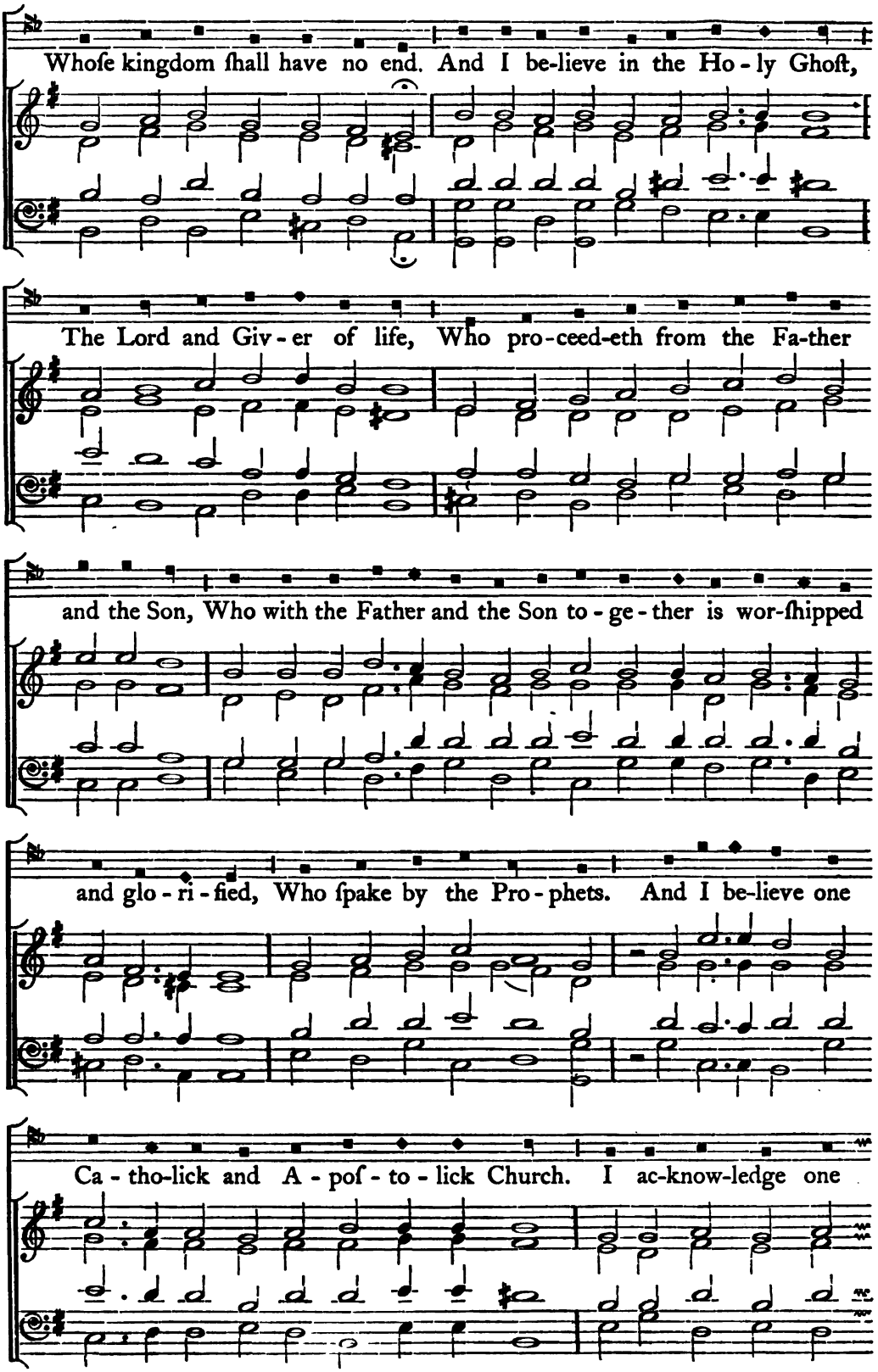

and for our ſal-va-tion came down from heaven, And was in-car-nate
by the Ho-ly Ghoſt of the Vir-gin Ma-ry, And was made man,
And was cru-ci-fi-ed al-ſo for us under Pon-ti-us Pi-late. He ſuf-fer-ed
and was bu-ri-ed, And the third day he roſe again according to the Scriptures,
And aſcended in-to heaven, And ſitteth on the right hand of the Fa-ther,

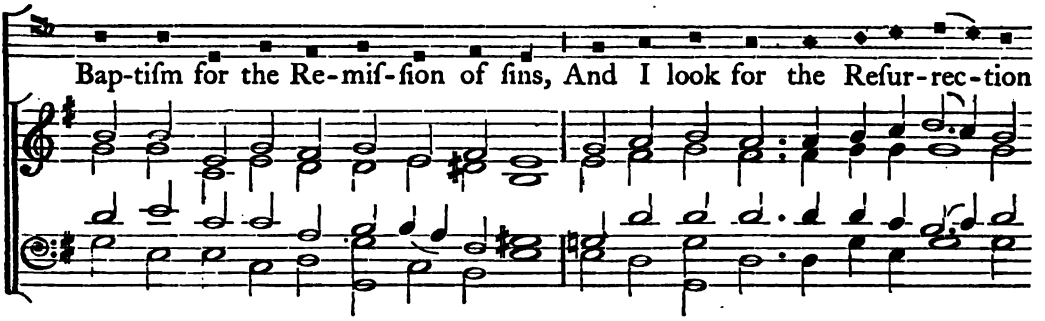

And he ſhall come a-gain with glo-ry to judge both the quick and the dead:
Whoſe kingdom ſhall have no end. And I be-lieve in the Ho-ly Ghoſt,
The Lord and giv-er of life, Who pro-ceed-eth from the Fa-ther
and the Son, Who with the Father and the Son to-ge-ther is wor-ſhipped
and glo-ri-fied, Who ſpake by the Pro-phets. And I be-lieve one

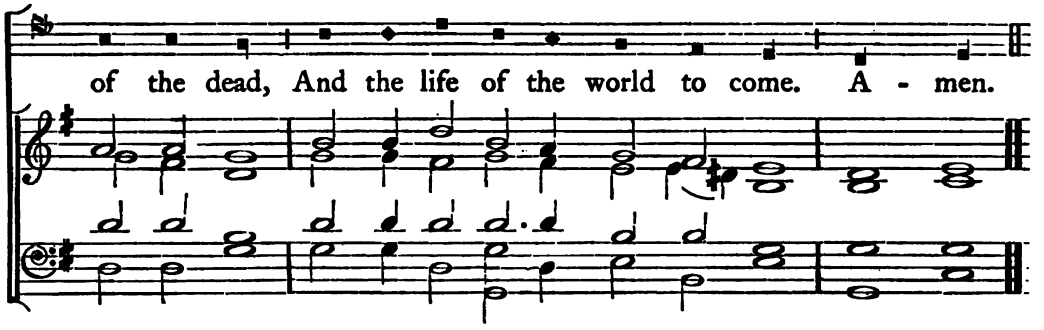

Ca - tho-lick and A - poſ - to - lick Church. I ac - know-ledge one
Bap-tiſm for the Re - miſ - ſion of ſins, And I look for the Reſur-rec-tion
of the dead, And the life of the world to come. A - men.
The ſame tranſpoſed a note higher.
Priest.
Full.
I BELIEVE in one God the Fa - ther Al - migh - ty,
Org.
Ad lib.
Maker of heaven and earth, And of all things vi - ſible and in - vi - ſi - ble:


And in one Lord Je-ſus Chriſt, the on-ly be-got-ten Son of God,
Be-got-ten of his Fa-ther be-fore all worlds, God of God, Light of Light,
Ve-ry God of ve-ry God, Be-got-ten, not made, Be-ing of one ſubſtance
p
with the Fa-ther; By whom all things were made, Who for us men,
pp
and for our ſal-va-tion came down from heaven, And was in-car-nate

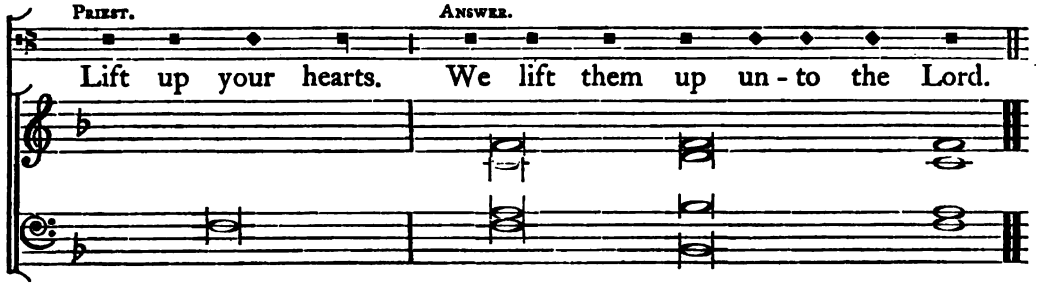

by the Ho-ly Ghoſt of the Vir-gin Ma-ry, And was made man,
And was cru-ci-fi-ed al-ſo for us under Pon-ti-us Pi-late. He ſuf-fer-ed
and was bu-ri-ed, And the third day he roſe again according to the Scriptures,
And aſcended in-to heaven, And ſitteth on the right hand of the Fa-ther.
And he ſhall come a-gain with glo-ry to judge both the quick and the dead:

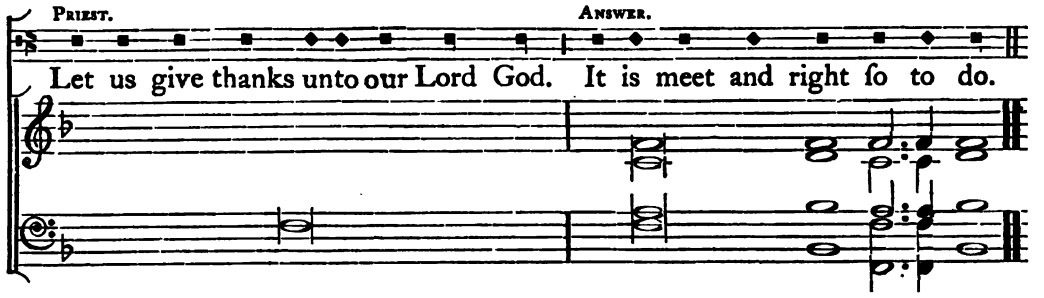

Whoſe kingdom ſhall have no end. And I be-lieve in the Ho-ly Ghoſt,
The Lord and Giv-er of life, Who pro-ceed-eth from the Fa-ther
and the Son, Who with the Father and the Son to-ge-ther is wor-ſhipped
and glo-ri-fied, Who ſpake by the Pro-phets. And I be-lieve one
Ca-tho-lick and A-poſ-to-lick Church. I ac-know-ledge one

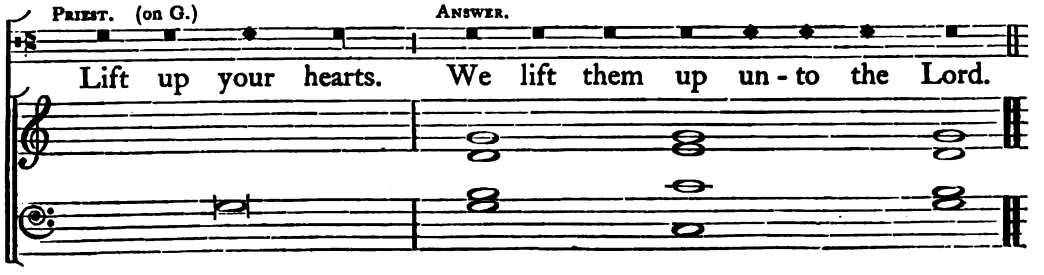


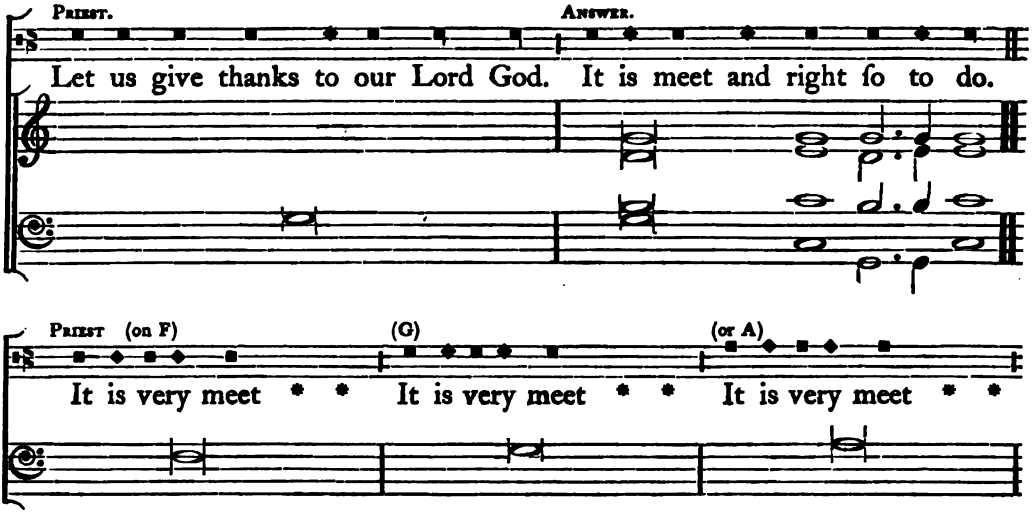


For the *Offertory Sentences Noted*, as well as for the Notation of the PRIEST's words throughout the Service, ſee the *Book of Common Prayer, with Plain Tune* by W. DYCE, Esq.

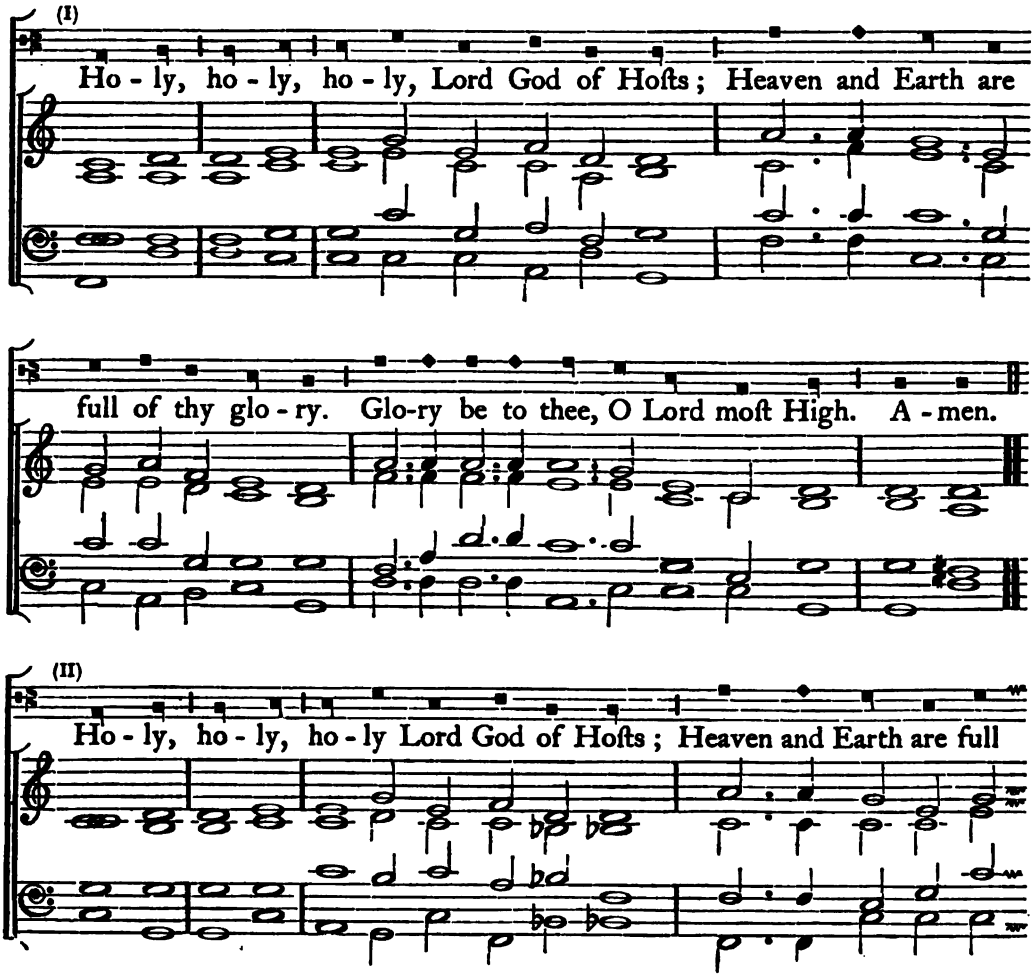


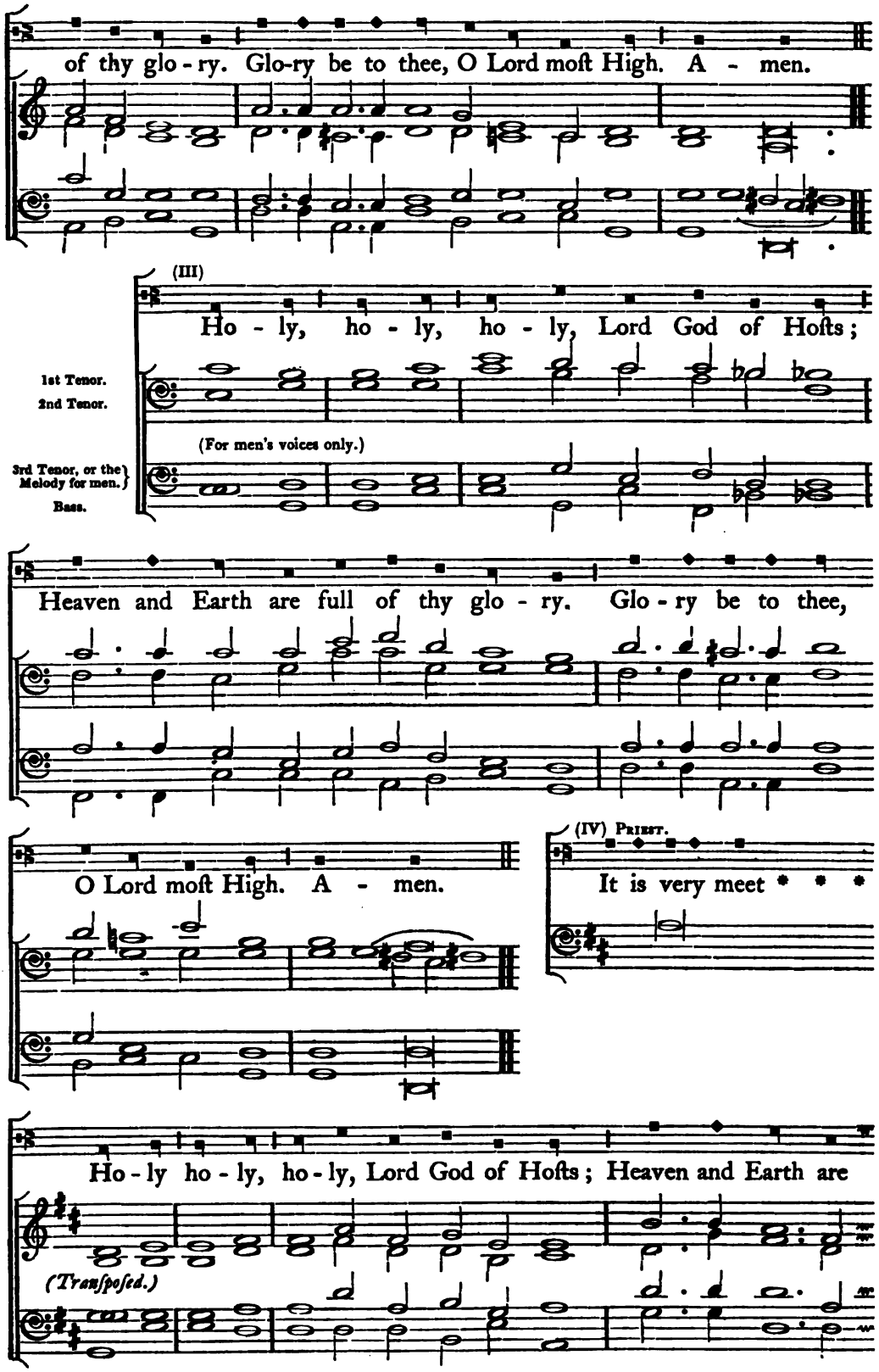


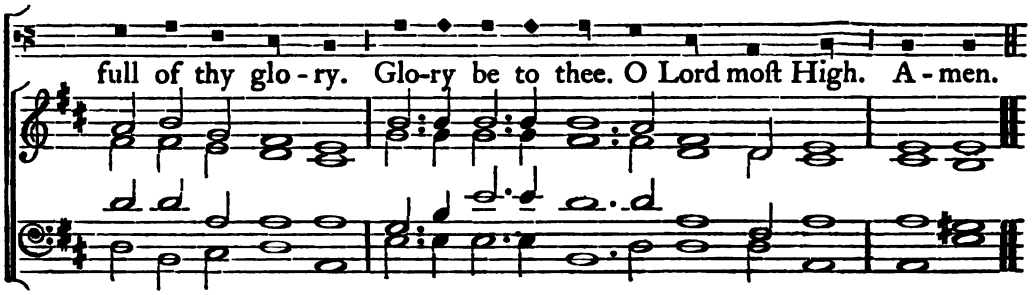




The following three harmonies may follow the Prieſt's recitation either on F or G: when A is taken for the recitation note it will be neceſſary to tranſpoſe as at IV, which may alſo be uſed when the recitation is on G.

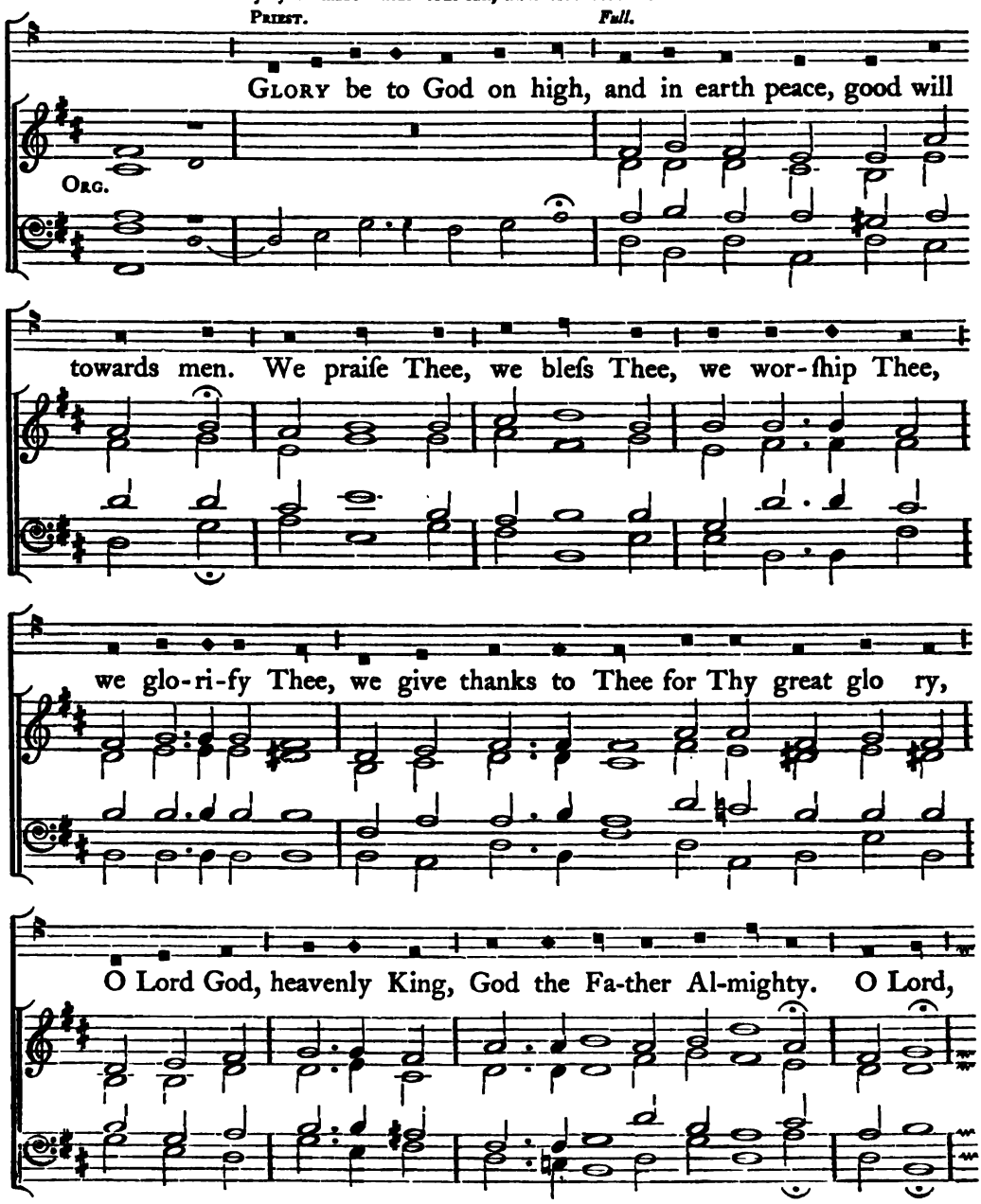



of thy glo - ry. Glo-ry be to thee, O Lord moſt High. A - men.
(III)
Ho - ly, ho - ly, ho - ly, Lord God of Hoſts;
1st Tenor.
2nd Tenor.
(For men's voices only.)
3rd Tenor, or the Melody for men.
Bass.
Heaven and Earth are full of thy glo - ry. Glo - ry be to thee,
O Lord moſt High. A - men.
(IV) Priest.
It is very meet * * *
Ho - ly ho - ly, ho - ly, Lord God of Hoſts; Heaven and Earth are
(Transposed.)

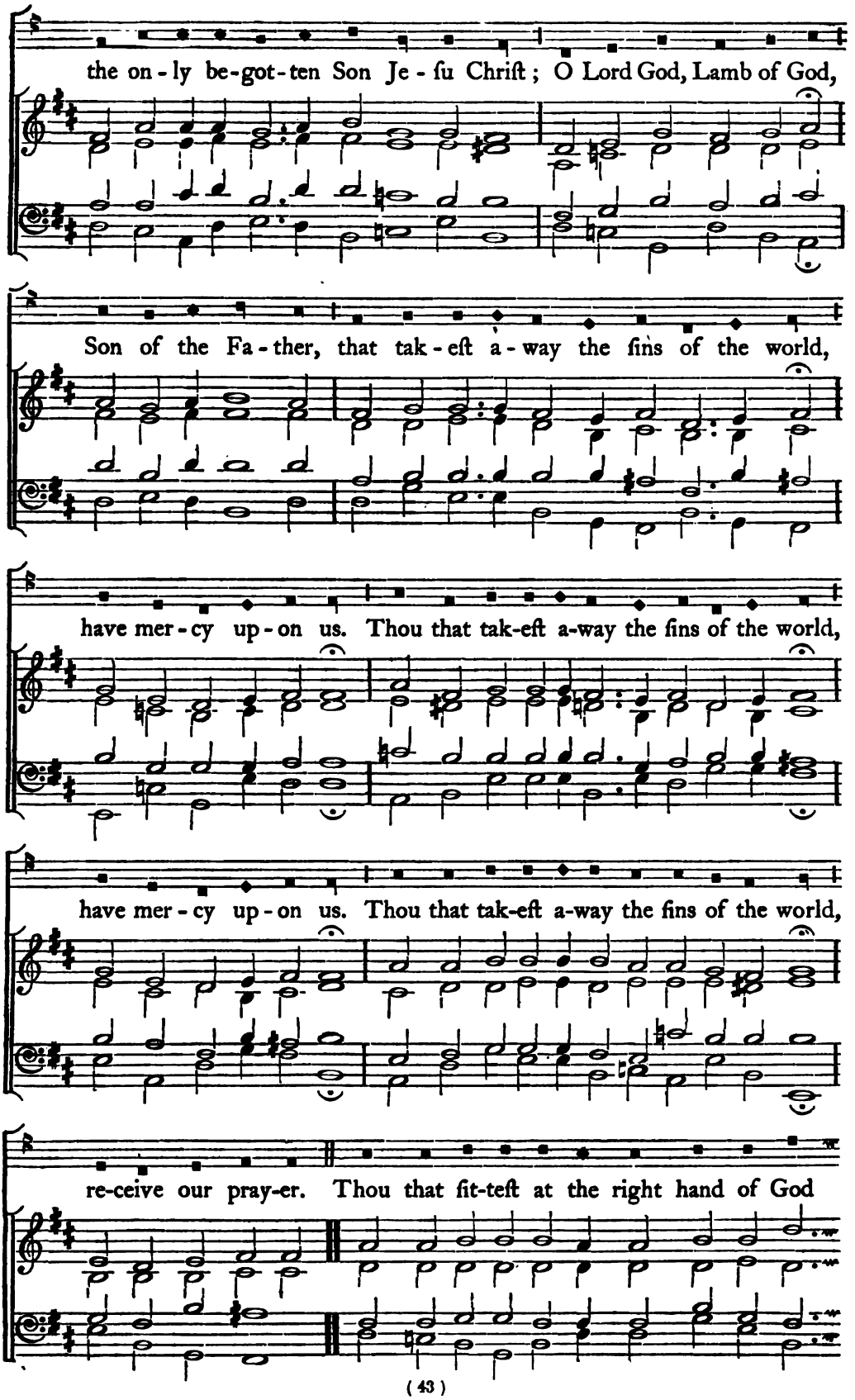


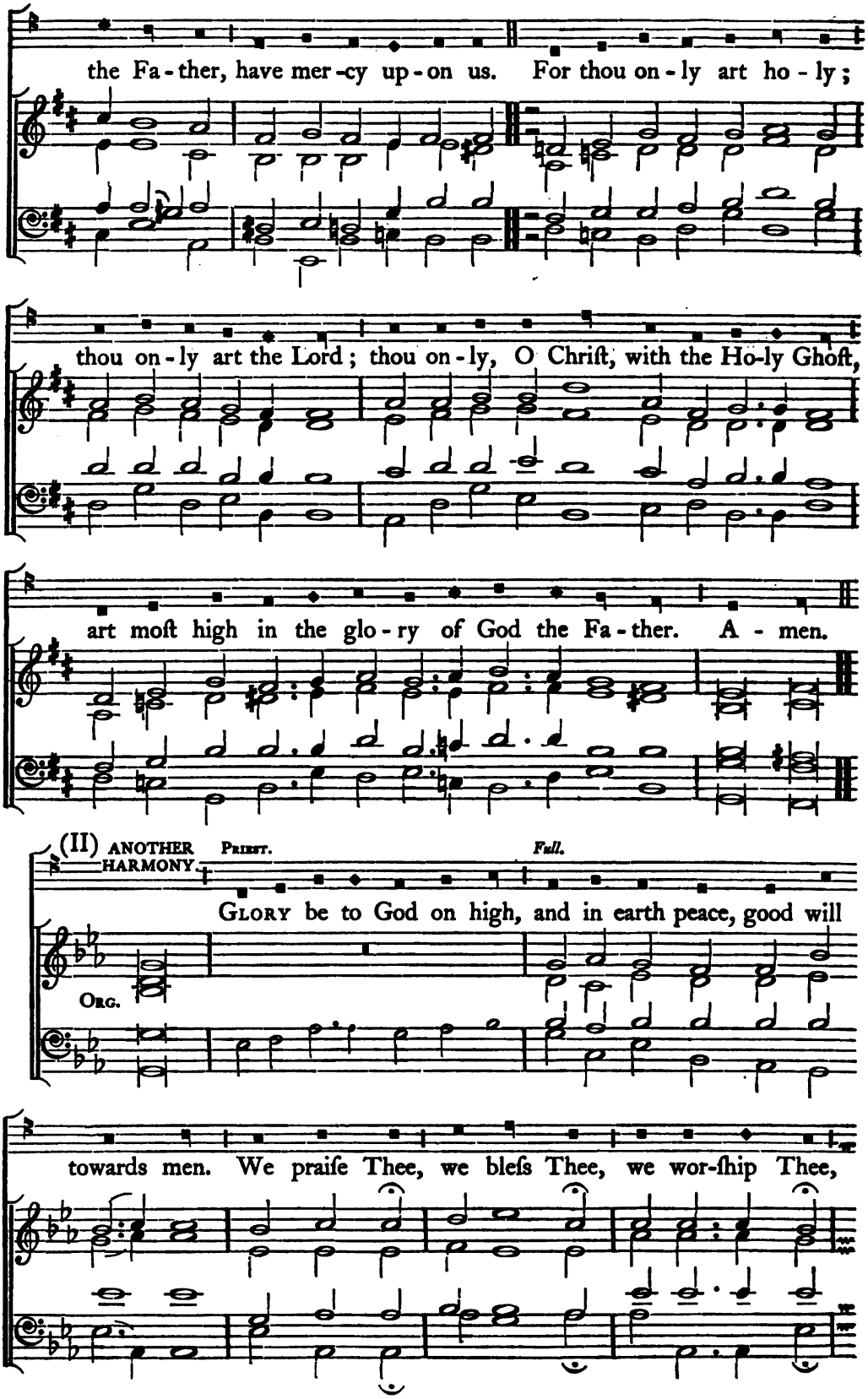
Gloria in Excelsis Deo.

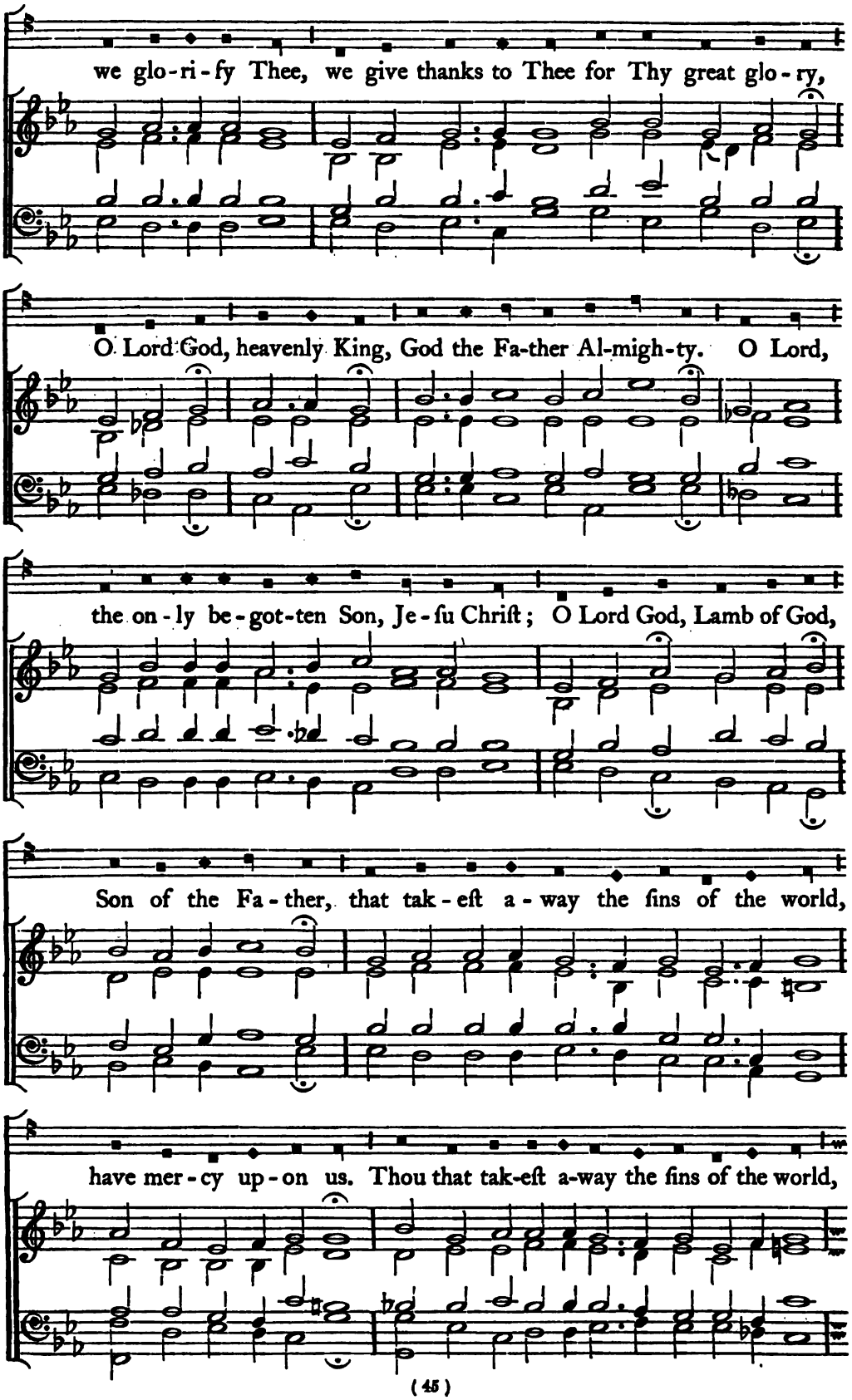
Harmony by CHARLES CHILD SPENCER, tranſpoſed from the "Pariſh Choir." *

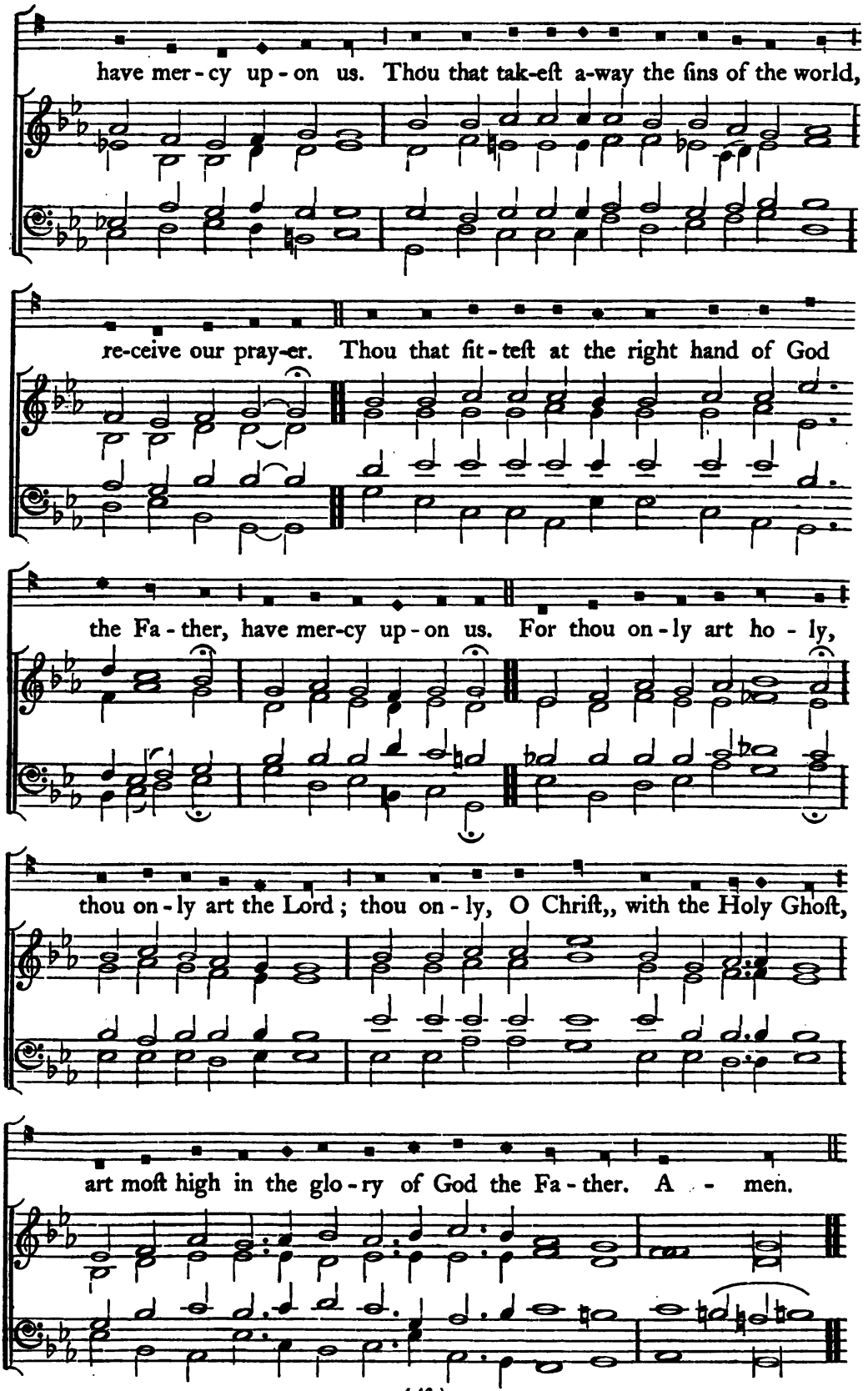


* Reprinted here by the kind permiſſion of Mr. OLLIVIER, Pall Mall.


the on-ly be-got-ten Son Je-ſu Chriſt; O Lord God, Lamb of God,
Son of the Fa-ther, that tak-eſt a-way the ſins of the world,
have mer-cy up-on us. Thou that tak-eſt a-way the ſins of the world,
have mer-cy up-on us. Thou that tak-eſt a-way the ſins of the world,
re-ceive our pray-er. Thou that ſit-teſt at the right hand of God


the Fa-ther, have mer-cy up-on us. For thou on-ly art ho-ly;
thou on-ly art the Lord; thou on-ly, O Chriſt, with the Ho-ly Ghoſt,
art moſt high in the glo-ry of God the Fa-ther. A-men.
(II) ANOTHER HARMONY.
Priest.
Full.
Glory be to God on high, and in earth peace, good will
Org.
towards men. We praiſe Thee, we bleſs Thee, we wor-ſhip Thee,


we glo-ri-fy Thee, we give thanks to Thee for Thy great glo-ry,
O Lord God, heavenly King, God the Fa-ther Al-migh-ty. O Lord,
the on-ly be-got-ten Son, Je-ſu Chriſt; O Lord God, Lamb of God,
Son of the Fa-ther, that tak-eſt a-way the ſins of the world,
have mer-cy up-on us. Thou that tak-eſt a-way the ſins of the world,


have mer-cy up-on us. Thou that tak-eſt a-way the ſins of the world,
re-ceive our pray-er. Thou that ſit-teſt at the right hand of God
the Fa-ther, have mer-cy up-on us. For thou on-ly art ho-ly,
thou on-ly art the Lord; thou on-ly, O Chriſt,, with the Holy Ghoſt,
art moſt high in the glo-ry of God the Fa-ther. A-men.

ACCOMPANYING HARMONIES

TO THE

Psalter Noted.

BY THE

REV. THOMAS HELMORE, M.A.

LONDON:

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Ὑπολέλειπται τὸ ᾄσαι ἁπλῶς.

"Simple and plain finging is left in Churches."—JUSTIN MARTYR.

"The general improvement of Pſalmody is very deſirable, yet without ſo much refinement as to prevent the "maſs of the Congregation from joining." * * *

From a publiſhed letter of Archbiſhop HOWLEY to the Rev. H. WILBERFORCE.

December 11th, 1844.

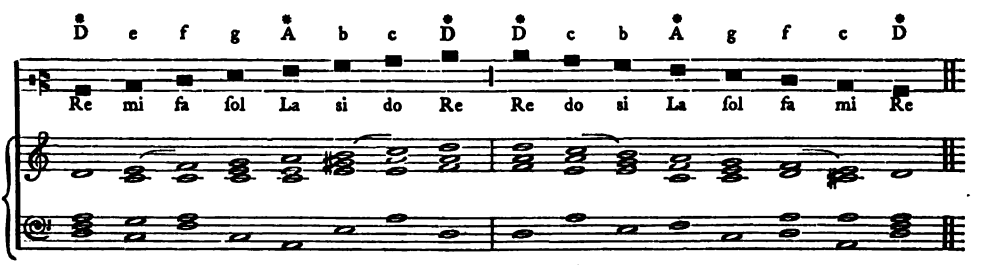
THE PREFACE.

THE ancient melodies uſed in the Pſalter Noted, to which Vocal accompaniments have been ſelected and arranged in this little volume, are called tones (or tunes). This name is derived from the eight Eccleſiaſtical *Toni* (Modes or ſcales) in which they are compoſed.

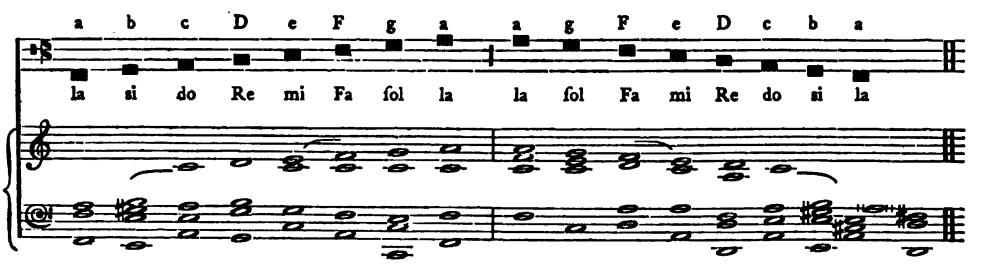
The 1st, 3rd, 5th, and 7th of theſe Modes were adopted by St. Ambroſe in the fourth century, and in the ſixth St. Gregory added the 2nd, 4th, 6th, and 8th. The former are ſtyled Authentic, the latter Plagal. Theſe have names derived from the ancient Greek modes, with which they are ſuppoſed by ſome to correſpond, and from which three or four more are ſaid to be uſed in ancient ritual muſic.

The eight already mentioned are, however, the moſt important: they are written as follows, on the Eccleſiaſtical ſtave of four lines. The harmonized accompaniment is taken (with the kind permiſſion of the Author) from Mr. C. C. SPENCER'S "Explanation of the Church Modes."

I.—THE DORIAN MODE.

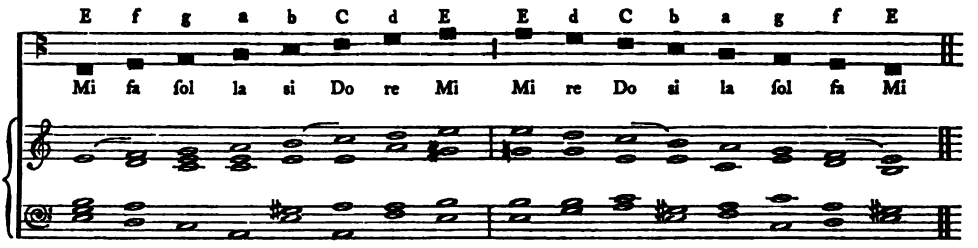


II.—THE HYPO-DORIAN MODE.

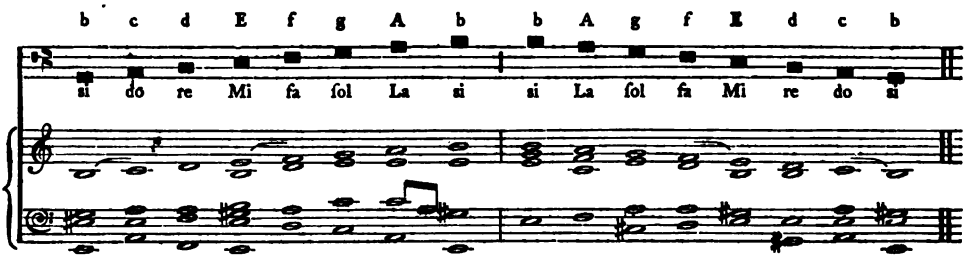


* The Capitals ſhow the Finals and Dominants in the ſeveral Modes, and the Slurs the places of the Semitones.

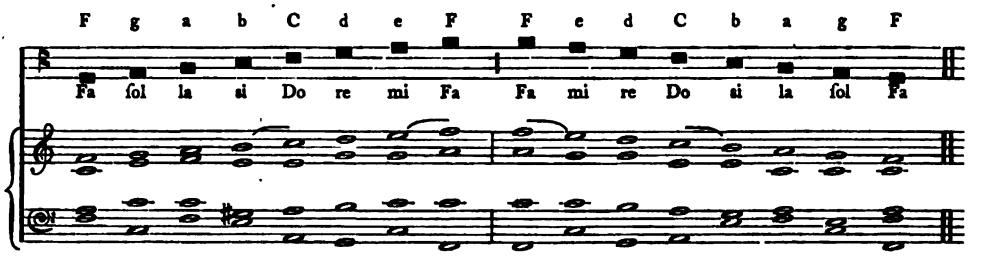
III.—THE PHRYGIAN MODE.



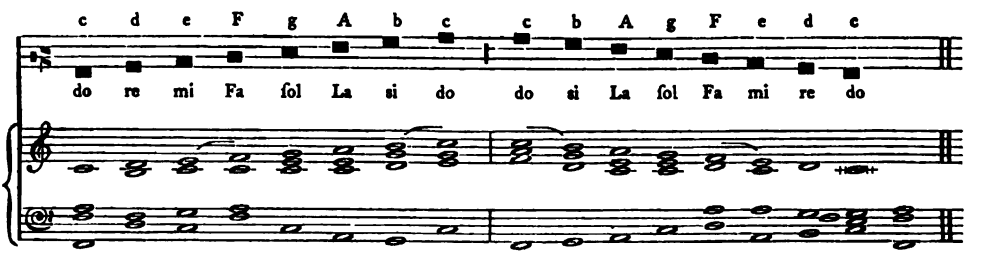
IV.—THE HYPO-PHRYGIAN MODE.



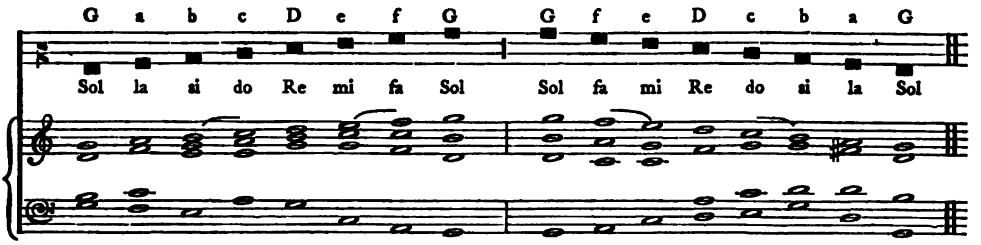
V.—THE LYDIAN MODE.



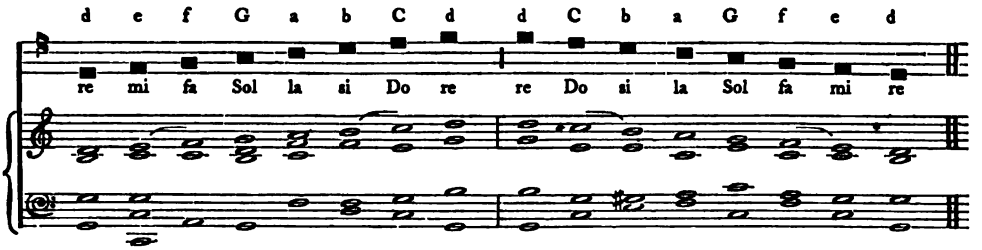
VI.—THE HYPO-LYDIAN MODE.



VII.—THE MIXOLYDIAN MODE.



VIII.—THE HYPO-MIXOLYDIAN MODE.



It will be perceived that the Modes differ from one another with regard to the position of the Semitones, and also as to their Dominants and Finals: thus the expression or characteristic sentiment of each is different from the rest. The following table will be useful as exhibiting these as set down by various authors:—

	TONE.		FINALS.	DOMINANTS.	
Grave	1	Authentic	D	A	gravis.
Mournful	2	Plagal	D	F	tristis.
Exulting	3	Authentic	E	C	mysticus.
Harmonious	4	Plagal	E	A	harmonicus.
Gladdening	5	Authentic	F	C	lætus.
Devout	6	Plagal	F	A	devotus.
Angelical	7	Authentic	G	D	angelicus.
Sweet	8	Plagal	G	C	perfectus.

The Psalm melodies themselves are those which are generally received as the genuine Chants of the ancient Church, and commonly called Gregorian. The authorities consulted have been chiefly Alfieri, Janssen, La Feillé, Jones, Marbeck, (the old edition of 1550, as well as the reprints of Pickering and Novello) Rev. J. Clifford, Low, Hawkins, Dyce, and Spencer, confirmed by comparison with Lossius, Glareanus, &c. &c. From the works of these authors, it appears, that, notwithstanding slight variations both of the notation and of that which is noted, there are a certain number of distinct tunes, the same in substance, but allowing some variety in the mode of performance, the principal of which are here set forth in a form which fairly represents what was done of this kind in the ancient Churches, both at home and abroad, and is in perfect conformity with that adaptation of the ritual plain-song to our own language, which was made by Marbeck, at the Reformation, under the auspices of Archbishop Cranmer, and was afterwards confirmed in the famous Injunctions of Queen Elizabeth. Such, too, were the tunes used for the Psalms, not only immediately after the Reformation, but very far on in the 17th Century,—it might, perhaps, have been

been ſafely aſſerted, till the beginning of the 18th. The Rev. James Clifford, a Minor Canon of St. Paul's, in a Work publiſhed in 1664, dedicated to Dr. Walter Jones, the Sub-Dean of Her Majeſty's Chapels Royal, and bearing the "*imprimatur*" of Biſhop Hall, ſtates, "for the information "of other quires that are remote, as to the exact and uniform perform-"ance both in the Chapel Royal and at St. Paul's Cathedral," that he has, in that Work, inſerted all the tunes then in uſe at thoſe places, for the "Venite" and the Canticles of the Morning and Evening Prayer, when more ſolemn compoſures (*i.e.*, elaborate muſic, viz., *Cathedral Services)* were not uſed, AND ALSO IN THE PSALMS FOR THE MONTH, and for the "Quicunque vult" on its proper days. Theſe tunes are all of them Gregorian; and the diſtribution of words among the various notes of the mediations and cadences is the ſame in principle with that adopted in this Work. A very few of theſe, ſome, indeed, in a very mangled and mutilated condition, have kept their ground to our own day,—that which is ſet by Boyce to the "Venite" or the 1ſt Tone, 4th ending; the Imperial Chant, or 8th Tone, 1ſt ending, with the monoſyllabic mediation; and that for the Athanaſian Creed, may be cited as examples; and the admiration beſtowed on theſe, by all competent judges, ſhould ſuffice not only to reinſtate them in their ancient honours and privileges, but to ſecure to others of their own kindred a welcome reception upon their return from long and undeſerved baniſhment.

In their fulleſt form theſe Pſalm Tones conſiſt of three parts, called the Intonation, the Mediation, and the Cadence.

In the Pſalter Noted, the firſt few notes of the Intonation are uſed only for the firſt verſe of each Morning and Evening portion of the Pſalms, this being the feſtal uſe. Theſe notes lead, by fixed and definite relations, from the final to the dominant (or prevailing note) of the Tone, and ſuggeſt at once the key or mode in which the Pſalms are about to be chanted.

The Mediation is a ſlight inflexion given to one or more ſyllables immediately preceding the colon in each verſe. The 2nd, 4th, 5th, and 8th Tones, each admit of two forms of mediation; one returning to the dominant after the other note, or notes of the inflexion, and one not ſo returning, but ending upon ſome note higher than the dominant. The latter is called the monoſyllabic mediation, becauſe in the Latin Pſalms it is uſed invariably when a monoſyllable ends the firſt part of a verſe. The Editor conceives he has obeyed the ſpirit of this rule by applying the mediation in queſtion to every verſe in which the ſyllable immediately before the colon is accented. There is alſo a ſimilar variation in the mediation of the 6th Tone, as ſet in the Pſalter Noted.

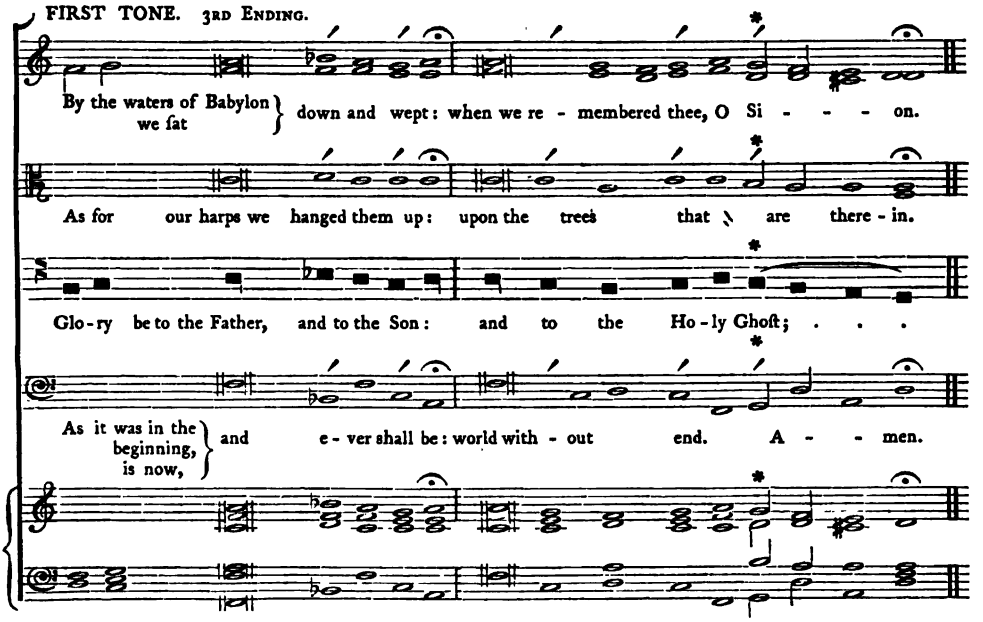
Each of the Tones, except the 2nd and 6th, has a variety of endings; ſome of theſe are abbreviations of fuller forms ending (as all complete compoſitions in theſe modes are required to do) upon the final or dominant. The Antiphon formerly completed the cadence, whether the Tone in the Pſalm was complete or incomplete; and this might ſerve as a guide to the ſkilful Organiſt or Precentor, pointing out an eaſy method of relieving any abruptneſs either of melody or harmony at the end of the Pſalms: where there

there is no organ, it might, in ſome caſes, be uſeful to ſing the laſt "Gloria Patri" to one of the completed forms. But this is hinted at only for the ſake of ſuch as cannot immediately reconcile their ear to the abrupt grandeur of ſome of theſe endings. The accompanying Table of the Tones will ſhew at a glance their number in the uſual order [*ſee page* xiii].

The 3rd ending of the 1ſt Tone, however, has not, in this Work, been ſet to any Pſalm, on account of the number of its notes; but it might be adopted wherever the 1ſt ending has been uſed, by ſlurring the additional notes to the laſt ſyllable of each verſe; or by taking all of them, except the laſt, to the penultimate and antepenultimate ſyllables, and the laſt note to the laſt ſyllable: both have precedent in the Latin uſe, and both ſuit the Engliſh as well as the Latin, although from habit and modern alterations in the character of the Pſalm Chant, they ſound ſtrange in our ears. The ancient Pſalm Tone (it may be obſerved) is not all recitative, but a monotonic recitation with a melodial beginning, middle, and end.

This fulleſt form of the 1ſt Tone might be accompanied thus:—

N.B.—Different words are ſet to different parts of the muſic, to convey as much information as poſſible in a ſmall ſpace.



* N.B.—In moſt (but not all) works upon the Ancient Muſic of the Church, theſe four laſt notes are printed in ſhorter notes than the reſt; but conſidering (according to our general rule) the laſt note as common, and allowing for the natural retardation, or rallentando, of a deliberate cloſe, the Notation adopted in the Accompaniment will perhaps moſt fairly repreſent the way in which the Tone ought in general to be ſung with Engliſh words.

The 3rd and 8th Tones have each two forms of their firſt ending, which are diſtinguiſhed from one another, in theſe books, by the letters A and B.

The ſtyle of notation adopted in the Pſalter is taken from the Work of Marbeck already alluded to, and is the appropriate Eccleſiaſtical repreſentation

ſentation of the Plain Song of Chriſtendom. Simple in itſelf, repreſenting ſomething entirely different from the meaſured ſong of other muſic, yet not without meaſure of its own,—containing in its few forms the records of the holy ſongs of many generations, which for want of practice have become no more, alas! than a dead letter, even to the miniſters of our Church, who are thus excluded from the beſt ſources of information as to the true conſtruction of ſuch muſic as is proper for uſe in the Divine Service,—it ſeemed only natural and a matter of courſe to the Editor, that in lending his beſt aid to the efforts now making to bring back the genuine Pſalmody of the Church, he ſhould write the muſic of that Pſalmody in its own character. He might more fitly have edited a Greek author in the ordinary Engliſh letters, than the Tones of St. Ambroſe and St. Gregory in the modern notation. Nor is he conſcious of inconſiſtency in tranſlating (as it were) the ſquare type by the round in the Accompaniments. The Harmony is comparatively a new thing, for which a difference of notation might fitly be uſed, eſpecially as, notwithſtanding its greater ſimilarity to modern notation, it is ſtill, by the omiſſion of bars, and the choice of breves, ſemibreves, and minims, rather than of ſemibreves, minims, and crotchets, ſufficiently different in appearance from the notation of ordinary muſic, to prevent a confuſion in the ſtyle of performance: beſides which, it may be remarked, that, as many are entirely ignorant of the old notation, it required ſome explanation, of which the plan here adopted ſeemed to afford the readieſt means. If any, however, ſtill complain of this return to the old notation, let them remember the forcible arguments commonly uſed for the preſervation of the C clef; theſe will alſo defend the notation of the Pſalter.

All notation is, in fact, but an approximate repreſentation of ſong, and to make it perfect a ſuperfluous minuteneſs muſt be uſed: more than is here given is not required by the well-inſtructed and ſkilful; to the uninſtructed or unſkilful more would be not only uſeleſs, but perplexing.

Theſe Tones are properly ſung in uniſon, or octaves, with an Organ Accompaniment, varied according to the taſte of the Organiſt, the character of the words, and the ſeaſon of the Chriſtian year. But for the uſe of churches where there is no organ, or where harmonized vocal muſic is preferred to the uniſon, the preſent Work has been prepared. The Tones for each day of the month are here printed in the tenor ſtave, in notes correſponding to thoſe given in the Pſalter; while in more modern notes, four other Vocal parts are given, together with an Organ (or Pianoforte) arrangement; the harmonies being (in general) founded upon the ancient gamuts, and adapted (as far as poſſible) to the varied character of the Pſalms themſelves. The mediations and cadences are accented to enſure a right and uniform reading of the muſic; and a careful attention to theſe marks will conſiderably aſſiſt in giving the intended effect to theſe compoſitions.

The greateſt advantage of the ancient Ritual Muſic, of which the preſent Pſalter furniſhes a ſpecimen, ſeems to be that it affords the Clergy and the People the greateſt facility for joining in voice, as well as mentally, in thoſe portions of our Morning and Evening daily Prayer, Litanies, and Occaſional Offices,

Offices, as well as in the Reſponſes of the Holy Communion Service, which are ſpecially aſſigned to both in the rubrical directions of the Prayer Book; and for this reaſon (were there no other) it ſeems moſt deſirable to reſtore it to its legitimate honours.

It is, however, by no means deſired, by anything here ſaid, to leſſen the attention of any, particularly of the Miniſters of the Church, or of Organiſts and Choirs, to ſuch other muſic of "more ſolemn compoſure" as the higheſt order of Chriſtian art can dedicate to Him from whom cometh all ſkill, and "every good and perfect gift." But let it be remembered, that the beſt judges of the ſubject have always agreed that Church Muſic attained its higheſt excellence at a date anterior to the neglect of that Ritual Muſic now advocated; "as long," ſays the late Oxford Profeſſor of Muſic, "as the pure "ſublime ſtyle—the ſtyle peculiarly ſuited to the Church Service,—was "cheriſhed, which was only to about the middle of the ſeventeenth century, "we conſider the eccleſiaſtical ſtyle to be in a ſtate worthy of ſtudy and "imitation,—in a ſtate of perfection. But it has been gradually, though not "imperceptibly, loſing its character of ſublimity ever ſince. Improvements "have, indeed, been made in the contexture of the ſcore, in the flow of "melody, in the accentuation and expreſſion of the words, in the beauty of "the ſolo, and the delicacy of the accompaniment. But theſe are not indica-"tions of the ſublime. * * * Sublimity is the higheſt walk of our art, as "of every other; our art is therefore on the decline."

That the ſtyle of melody appointed by the early Church ſhould be the moſt appropriate for the Clergy and People in all ages, and not wantonly, or without public authority as high, at leaſt, as that which enjoined its uſe, to be diſpenſed with, few, who have any reverence for antiquity, or Church authority, will be apt to doubt, whatever may be their private taſte as to the ſtyle itſelf. Let it, then, be remembered, by all whom it concerns, that *our own Church has never diſpenſed with it;* ſome portion of it is ſtill heard (with more or leſs decorum) in our Cathedrals, and many of our fineſt Anthems enſhrine ſome portions of its unearthly melody: its comparative diſuſe among us is the effect of perſecutions from without, and ignorance and ſchiſmatical prejudice within, rather than of any deliberate judgement, or Synodical decree. But not only has the Church of England never diſpenſed with the Ritual Muſic of ancient days, but, on the contrary, ſo far as any expreſſion of her will in this matter has been given, it has been to rule its continuance—while in many a time-honoured volume of her moſt learned and godly Divines, this is the Pſalmody, theſe the ſtrains of angelic minſtrelſy, which they have celebrated. This the judicious Hooker defended; in this the amiable Herbert, himſelf no mean muſician, delighted.

It is beyond doubt, that in this ſtyle of Church Muſic there is an effective grandeur, as well as an admirable gravity, which has at all times commanded the homage, not only of the wiſeſt and beſt men, but of the moſt pious and learned muſicians; hence the fact that (ſpeaking generally) none of our fineſt Engliſh Compoſers have thought fit to ſubſtitute their own for the ancient Pſalm Tones; and it was under the ſuperviſion of the immortal Paleſtrina, "*Rex Muſicæ,*" that this part of the muſic of the Church abroad

was

was collated and ſet in order by his friend Giovanni Guidetto, who ſays of that Work, that "if the compilation be found to have any merit, it muſt be chiefly aſcribed to his kind aſſiſtance."

Let, then, the learned Muſician and the ſkilful Choriſter be content to ſpend the ſtrength of their genius in the Anthem, and ſuch other parts of the High Service of their God and Saviour, as affords a fit and lawful opportunity for its exerciſe; and let them, in thoſe parts of the Divine Worſhip that are intended alike for them and all the People, condeſcend to thoſe "of low eſtate" in muſical proficiency; and this ritual muſic will then obtain their homage, too, as it will of all, where there is no antecedent prejudice, or miſtaken view, or ſuperſtitious alienation of heart from that which is catholic in the beſt ſenſe of the word. Some of its forms may ſeem, indeed, uncouth to ears trained (perhaps too excluſively) in the *affettuoſo* ſweetneſs of modern melody; but in the end they will, it is believed, prove only as the healthy bracing of the open air to thoſe who have long been enervated by the confined atmoſphere of over-heated chambers.

The Plain Song now printed in the Pſalter, and its Accompanying Harmonies, will, it is hoped, ſerve to develope ſomething of that admirable fitneſs for the end propoſed, here aſcribed to the Ritual Muſic of the Church; uniting both the ſkilful and the unſkilful in ſuch worſhip as (to uſe the words of Juſtin Martyr, quoted by Biſhop Jeremy Taylor,) ſhall "ſtir up "the mind with a certain pleaſure unto an ardent deſire of that which is "celebrated in the ſong; appeaſe the deſires and affections of the fleſh; drive "away the evil thoughts of our enemies, that are inviſible and ſecretly ariſe; "make the mind irriguous and apt to bring forth Holy and Divine fruits; "make the generous contenders in piety valiant and ſtrong in adverſity; "bring a medicine and remedy to all the evil accidents of our life. St. Paul, "in his ſpiritual armoury, calls this 'the ſword of the Spirit:' for it is, all "of it, the word of God which is celebrated, in the mind, in the ſong, and in "the verſe: it drives away evil ſpirits; and the pious mind is, by the ſongs "of the Church, perfected in virtue."

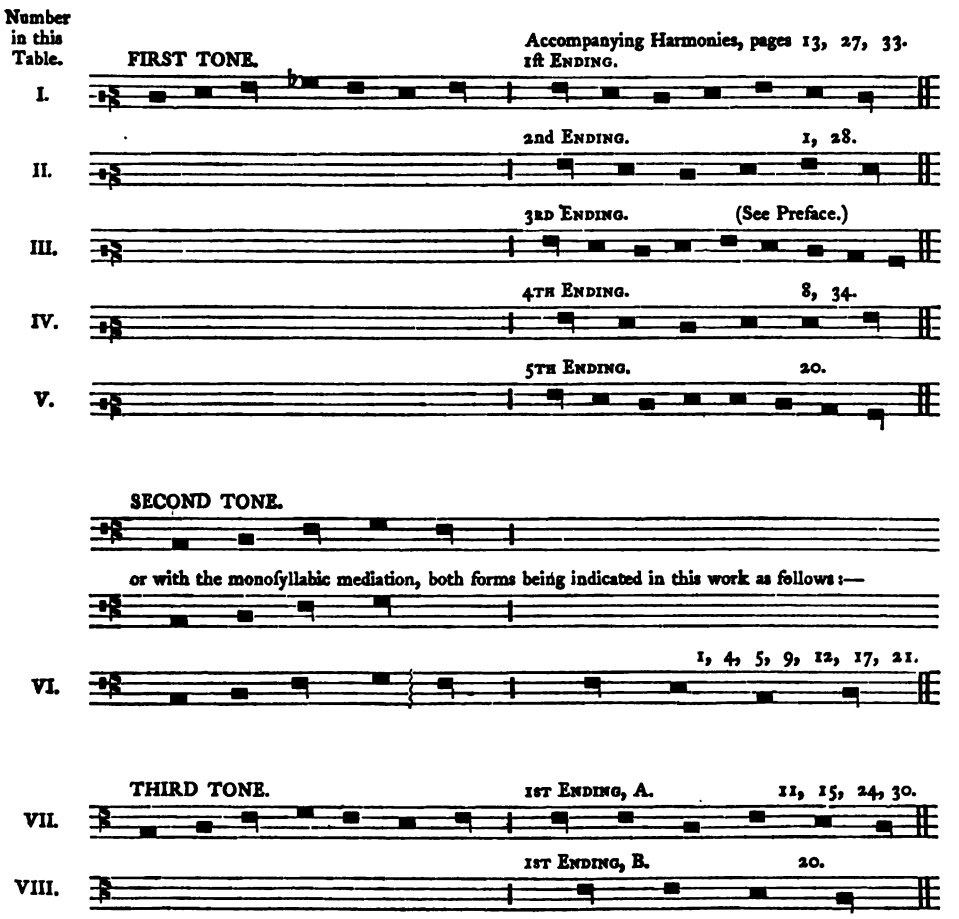
THOMAS HELMORE, M.A.,

Prieſt in Ordinary to the Queen; Precentor of St. Mark's College, Chelſea; and Maſter of the Children of Her Majeſty's Chapels Royal.

July 28, 1849.

THE EIGHT TONES FOR THE PSALMS,

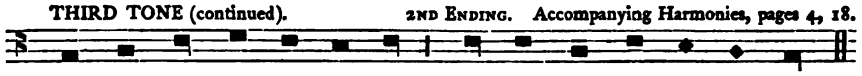
WITH THEIR VARIOUS ENDINGS.



Number in this Table.

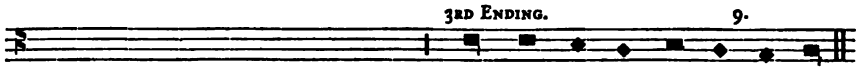
THIRD TONE (continued). 2ND ENDING. Accompanying Harmonies, pages 4, 18.

IX.



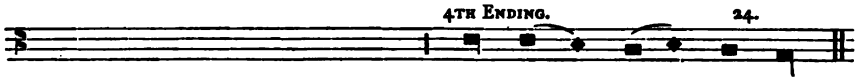
3RD ENDING. 9.

X.

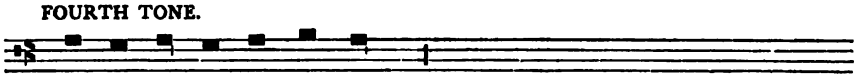


4TH ENDING. 24.

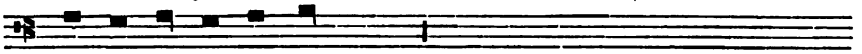
XI.



FOURTH TONE.

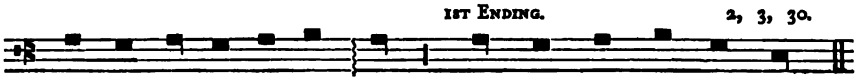


or with the monosyllabic mediation, both forms being indicated in this work as follows:—



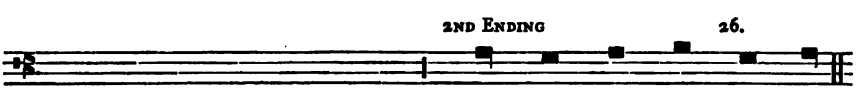
1ST ENDING. 2, 3, 30.

XII.



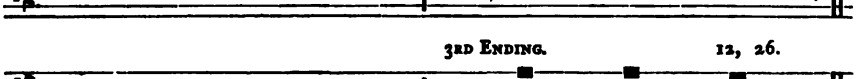
2ND ENDING 26.

XIII.

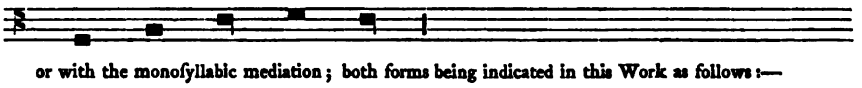


3RD ENDING. 12, 26.

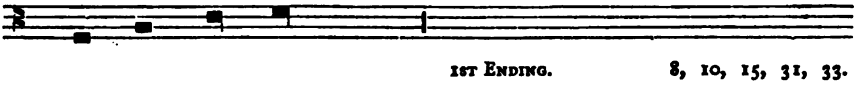
XIV.



FIFTH TONE.

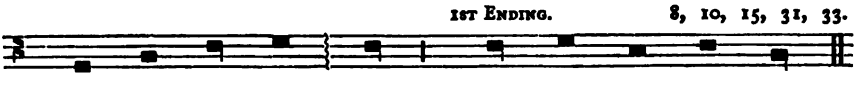


or with the monosyllabic mediation; both forms being indicated in this Work as follows:—



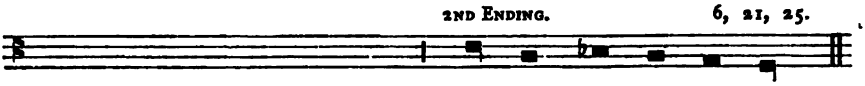
1ST ENDING. 8, 10, 15, 31, 33.

XV.

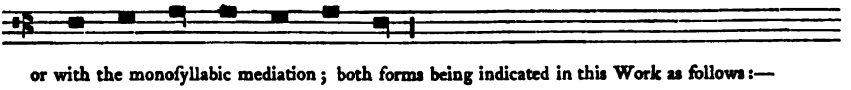


2ND ENDING. 6, 21, 25.

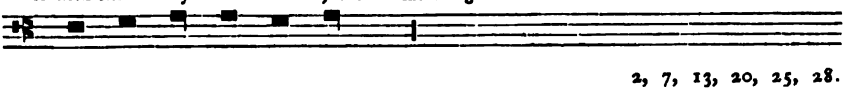
XVI.



SIXTH TONE.

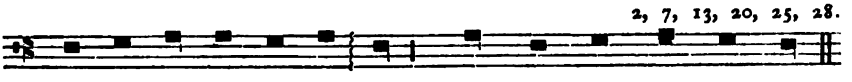


or with the monosyllabic mediation; both forms being indicated in this Work as follows:—



2, 7, 13, 20, 25, 28.

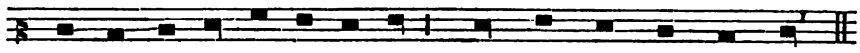
XVII.



Number in this Table.

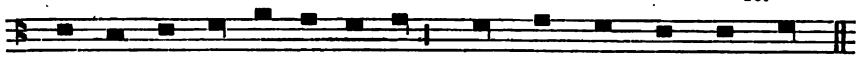
SEVENTH TONE. 1ST ENDING. Accom. Har., pp. 5, 23, 32.

XVIII.



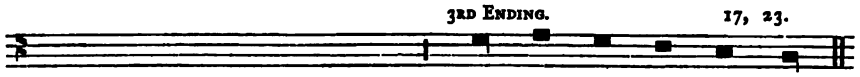
2ND ENDING. 16.

XIX.



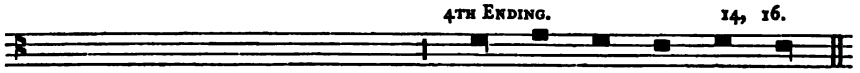
3RD ENDING. 17, 23.

XX.



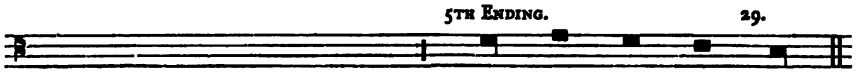
4TH ENDING. 14, 16.

XXI.

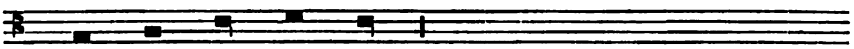


5TH ENDING. 29.

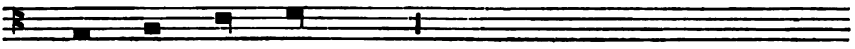
XXII.



EIGHTH TONE.



or with the monosyllabic mediation; both forms being indicated in this Work as follows:—

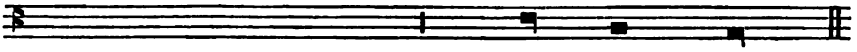


1ST ENDING A. 3, 7, 22, 32, 35.

XXIII.

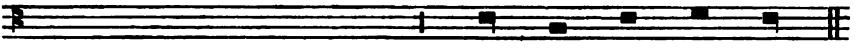
1ST ENDING B. 22.

XXIV.



2ND ENDING. 10, 11, 14, 19, 31, 35.

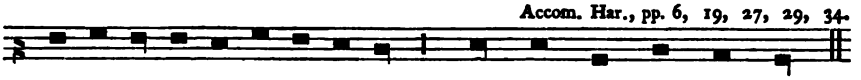
XXV.



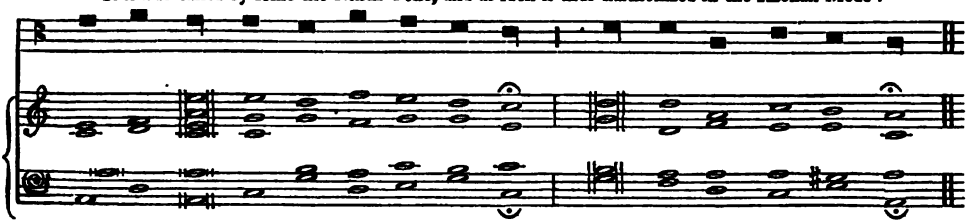
EIGHTH TONE irregular, more commonly called "TONUS PEREGRINUS" (the Foreign Tone.)

Accom. Har., pp. 6, 19, 27, 29, 34.

XXVI.

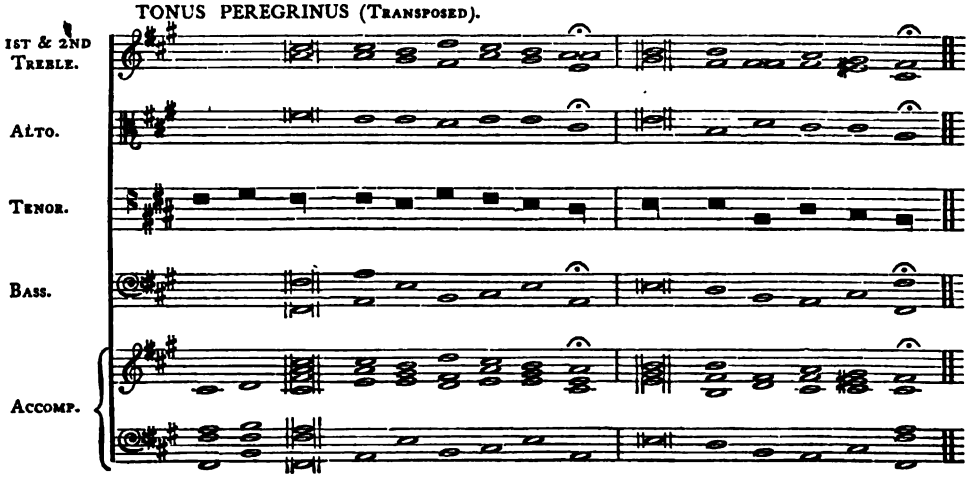


It is also called by some the Ninth Tone, and as such is thus harmonized in the Æolian Mode:—

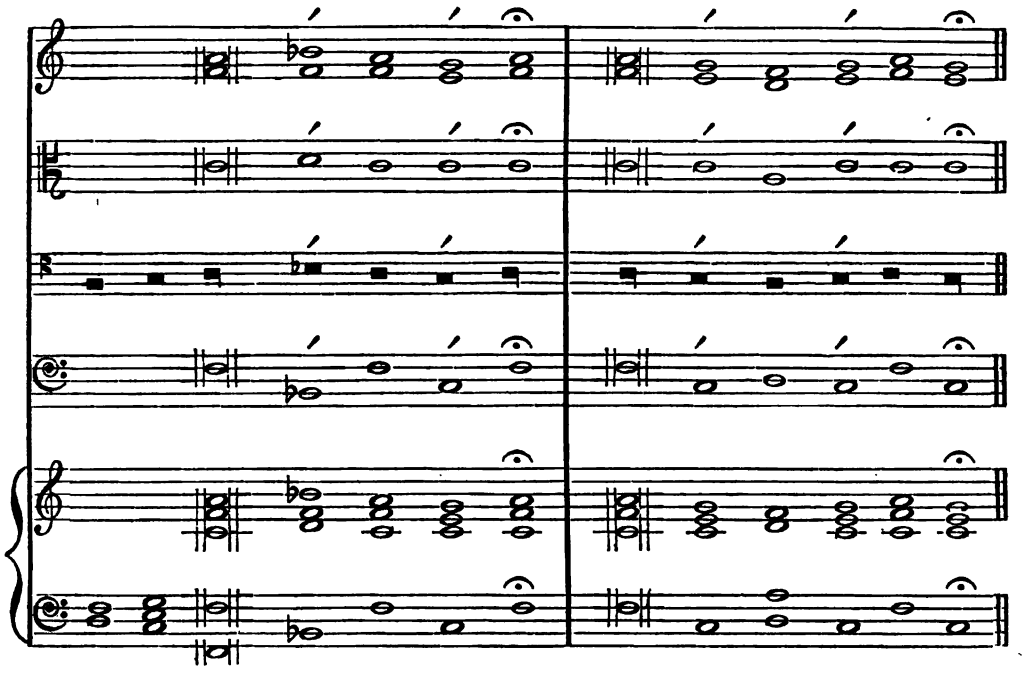


Which may be tranſpoſed and arranged for voices (in the ſame way as the other Harmonies in this book) as follows :—

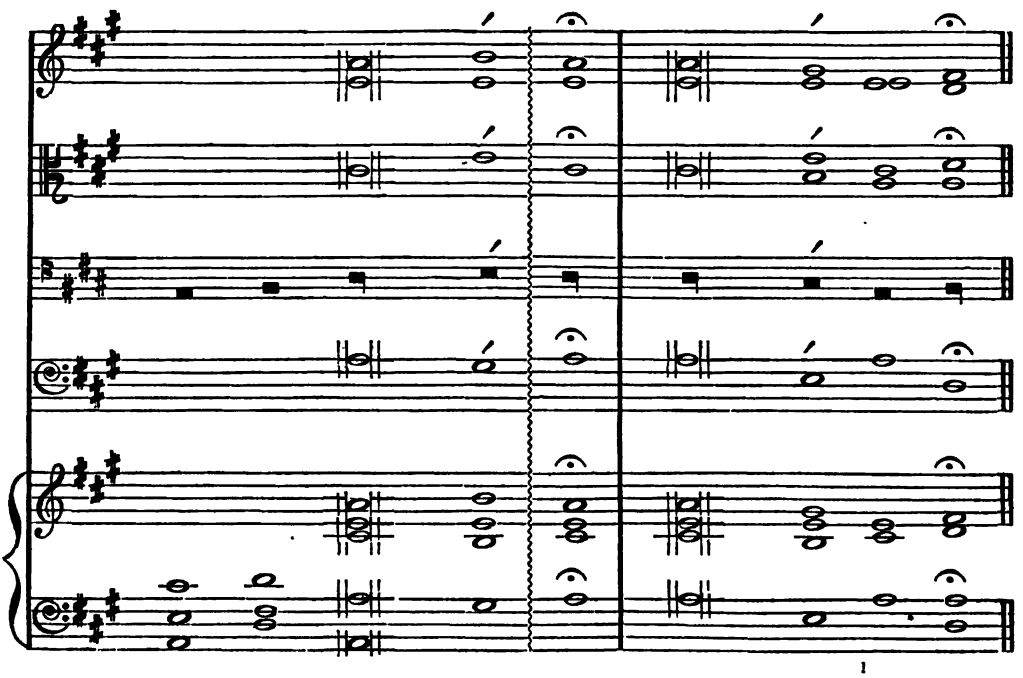
TONUS PEREGRINUS (TRANSPOSED).



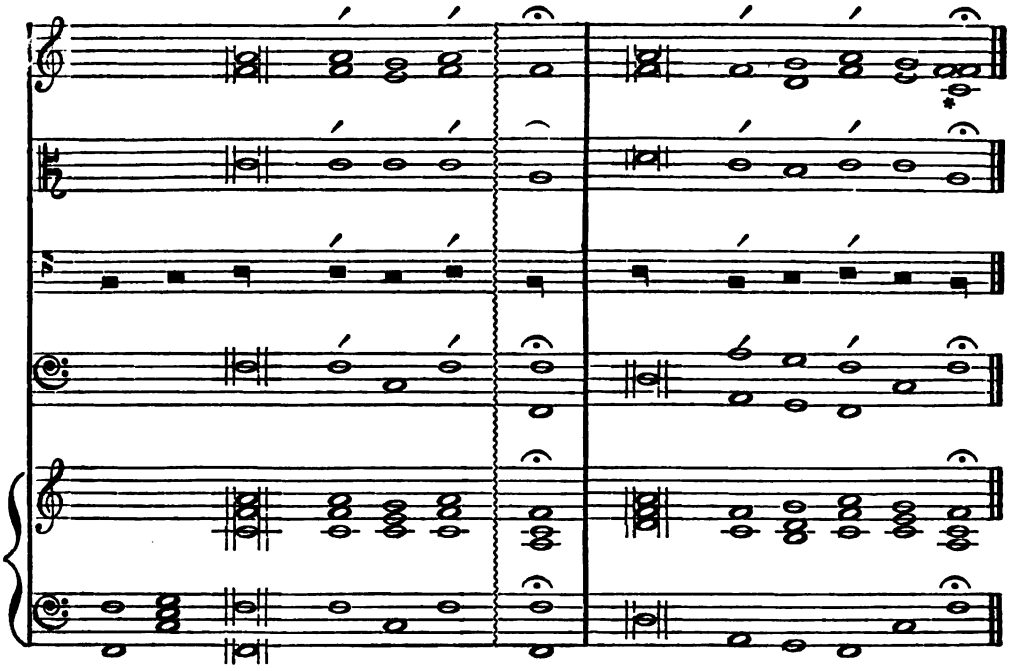
FIRST MORNING. 1ft Tone, (2nd ending.)



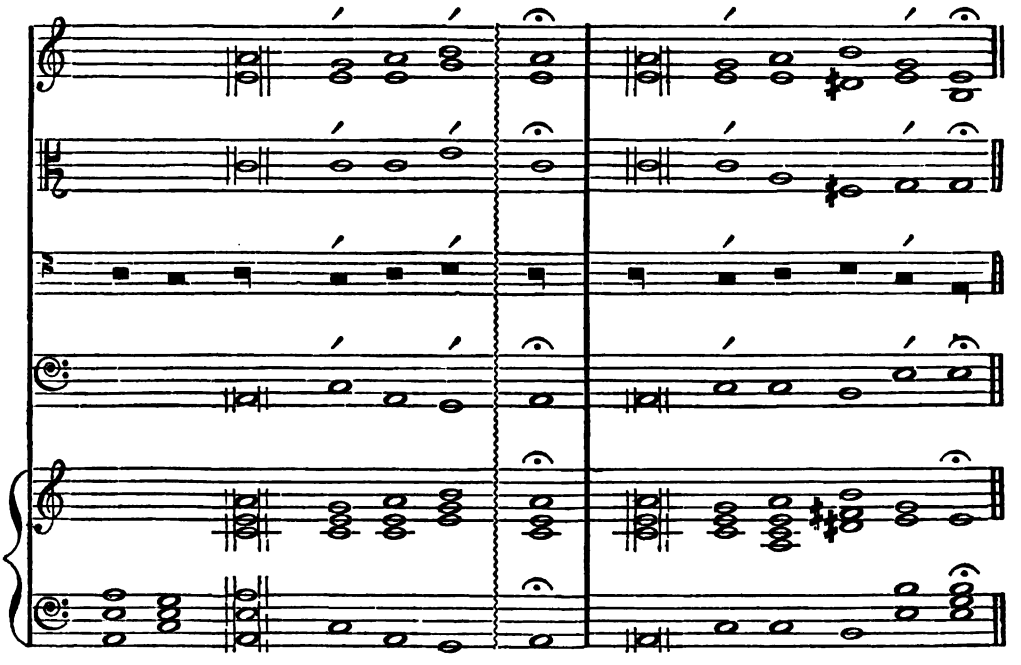
FIRST EVENING. 2nd Tone (tranſpoſed.)



SECOND MORNING. 6th Tone.



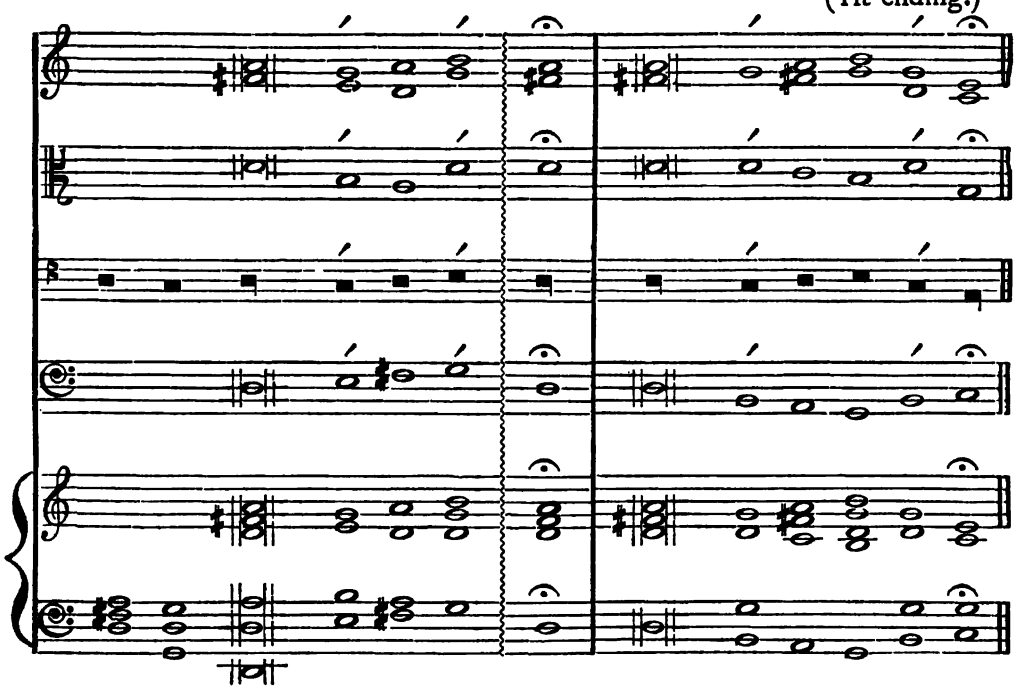
SECOND EVENING. 4th Tone, (1ft ending.)



* In this, and all similar cases, the Second Treble may either rise to the same note as that sung by the First Treble, or fall to the lower note

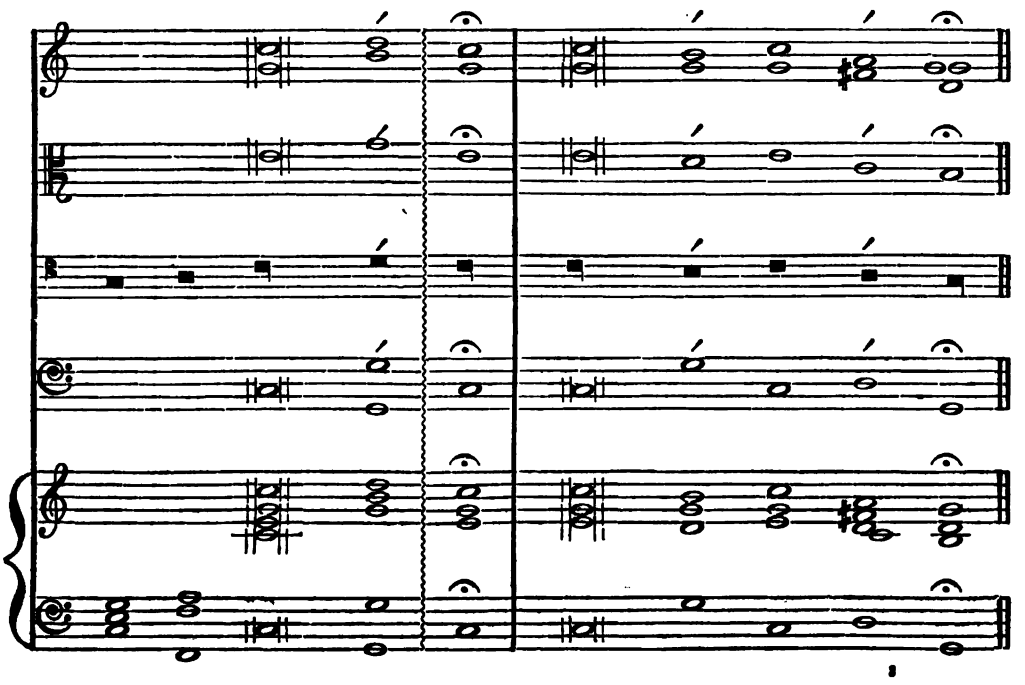
THIRD MORNING.

4th Tone.
(1ſt ending.)



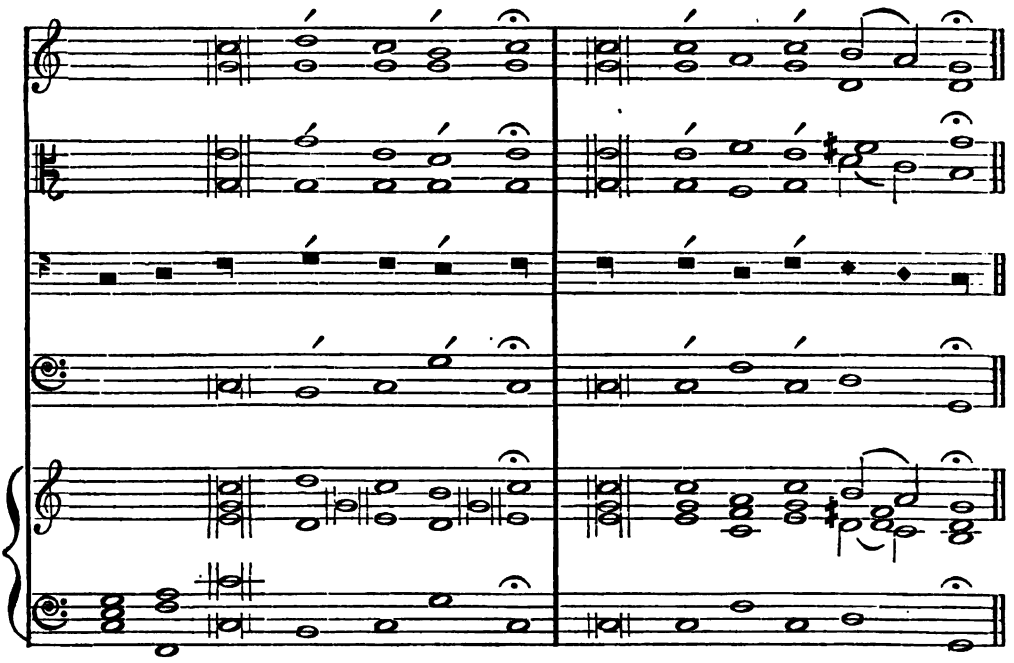
THIRD EVENING.

8th Tone, (1ſt ending.)



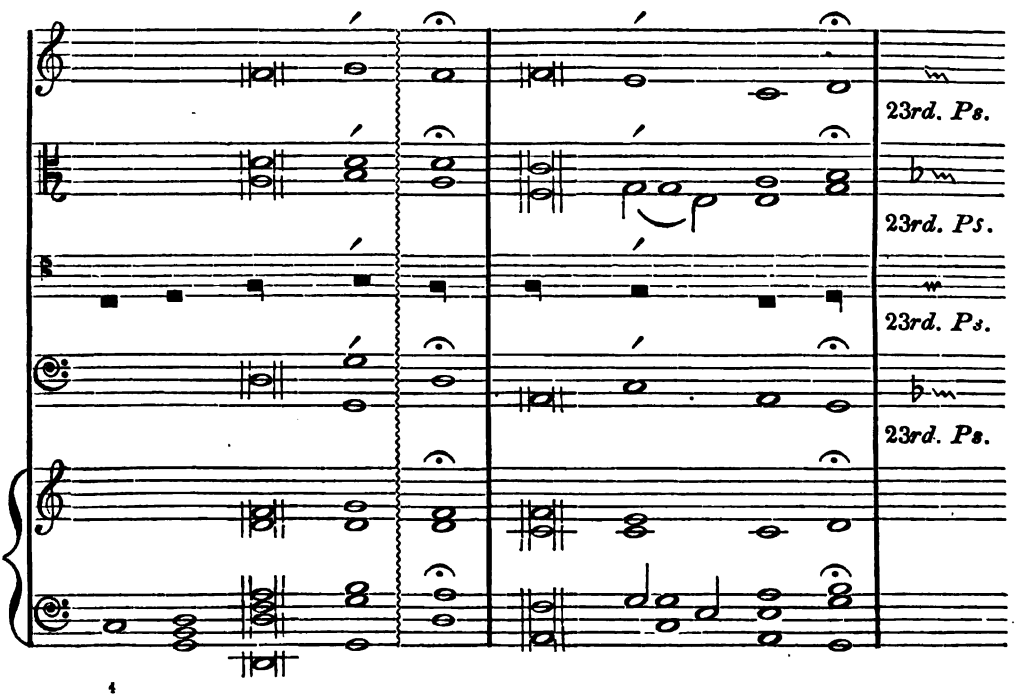
FOURTH MORNING.

3rd Tone, (2nd ending.)



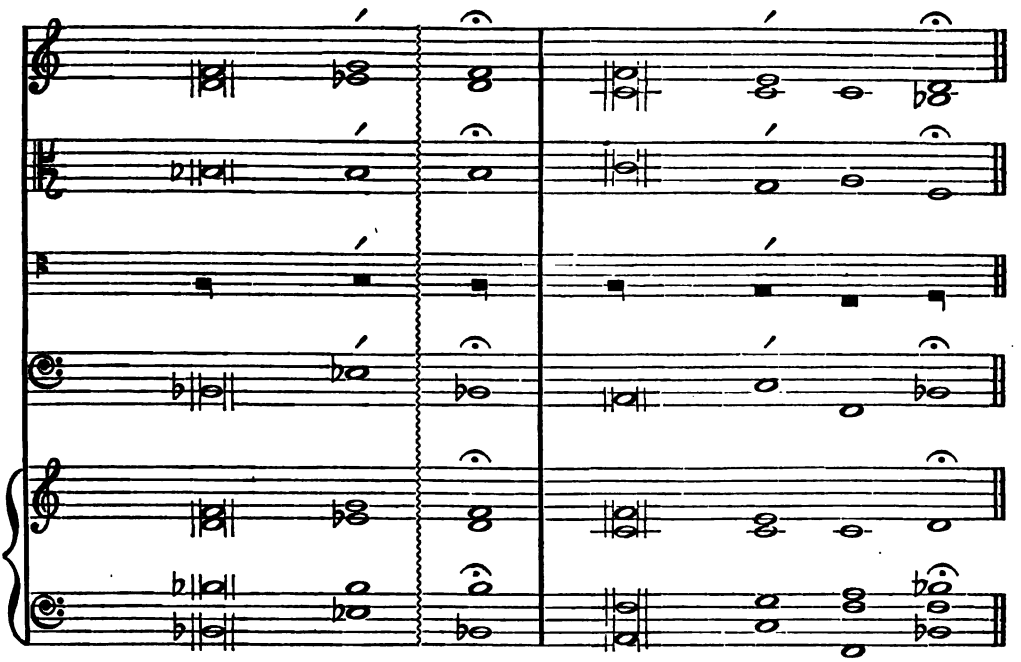
FOURTH EVENING.

Psalm 22.—2nd Tone.



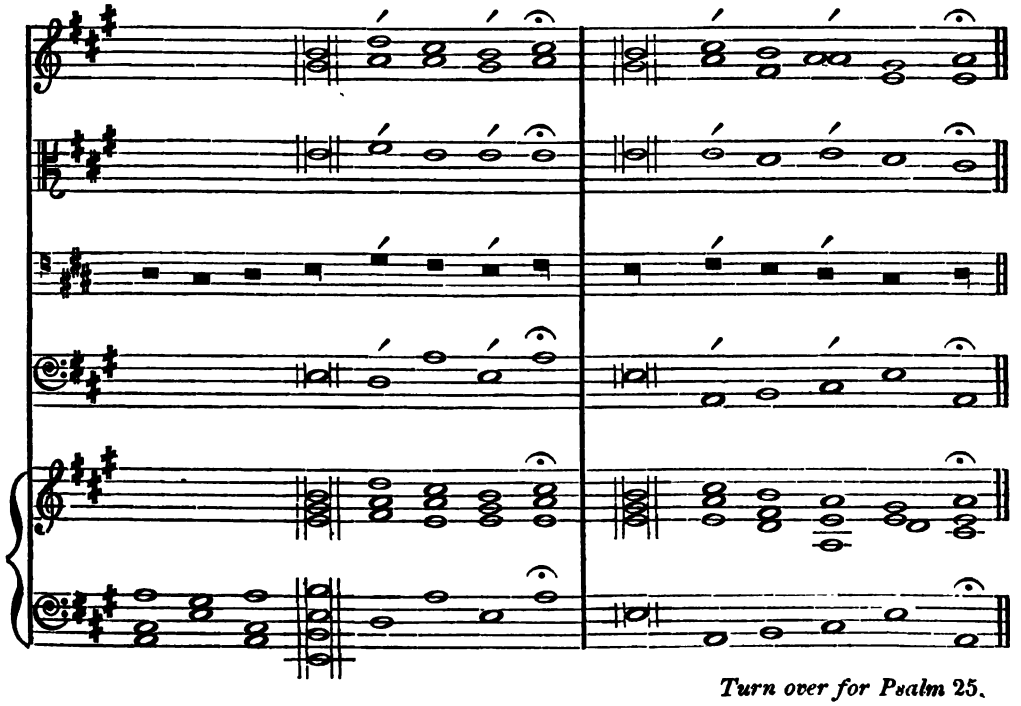
FOURTH EVENING.

Psalm 23.—2nd Tone.



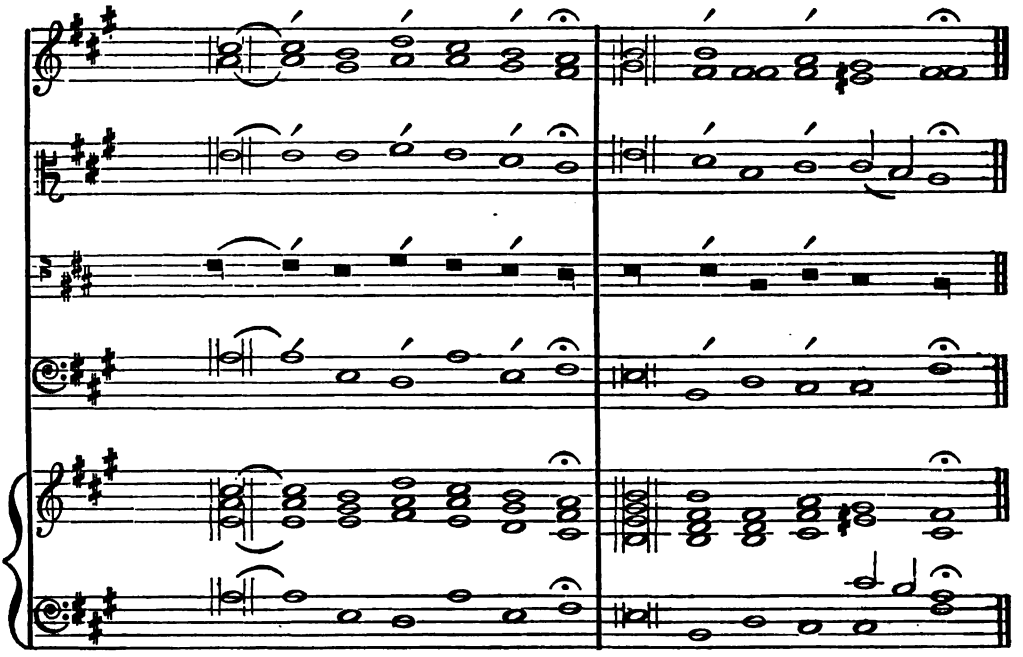
FIFTH MORNING.

Psalms 24 & 26.—7th Tone, (1st ending. Transposed.)



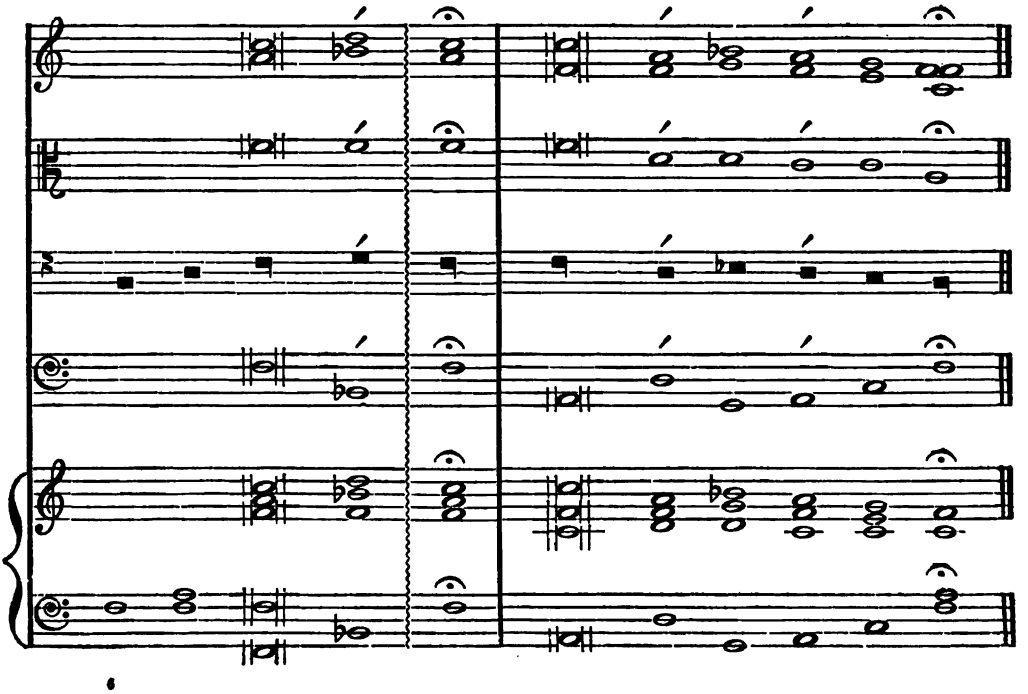
Turn over for Psalm 25.

FIFTH MORNING. *Psalm* 25.—Tonus Peregrinus (transposed).

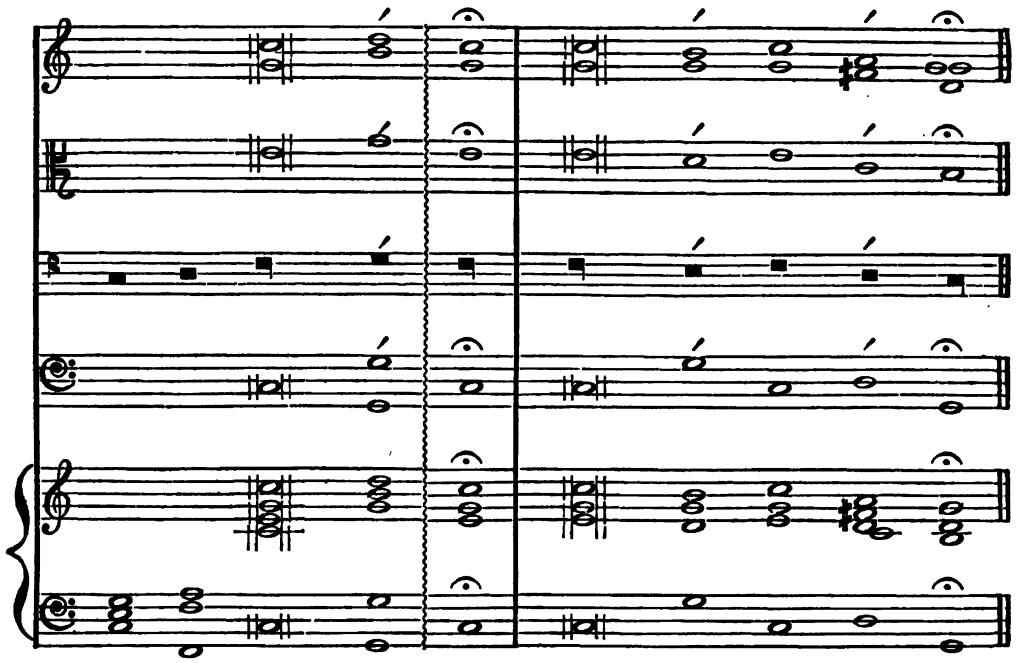


Turn back to 7th Tone, for Psalm 26.

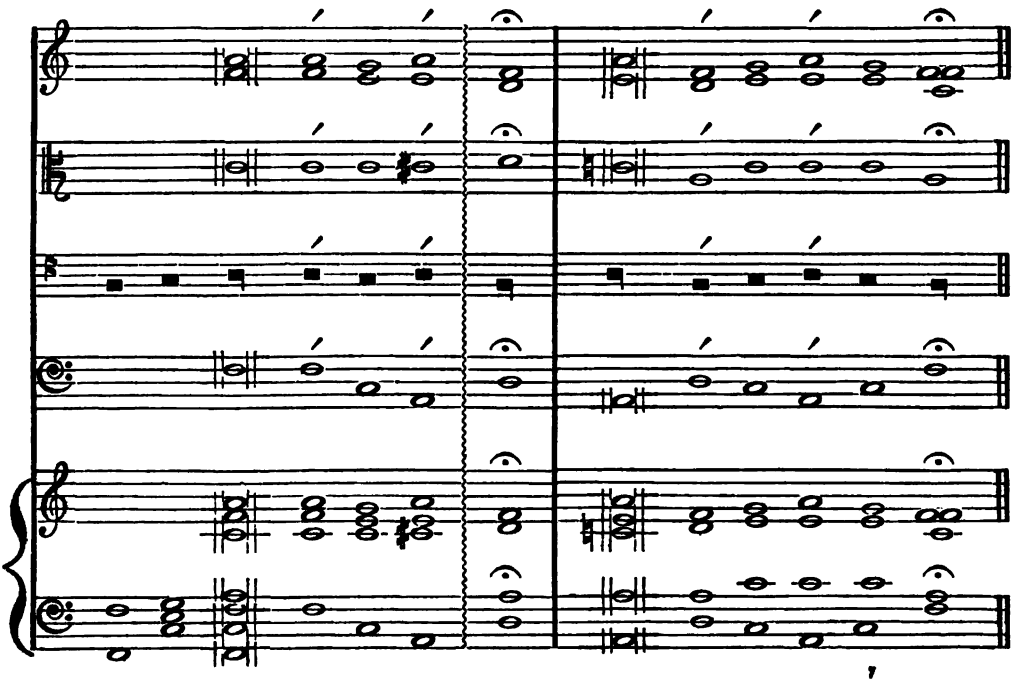
FIFTH EVENING. 5th Tone, (2nd ending.)



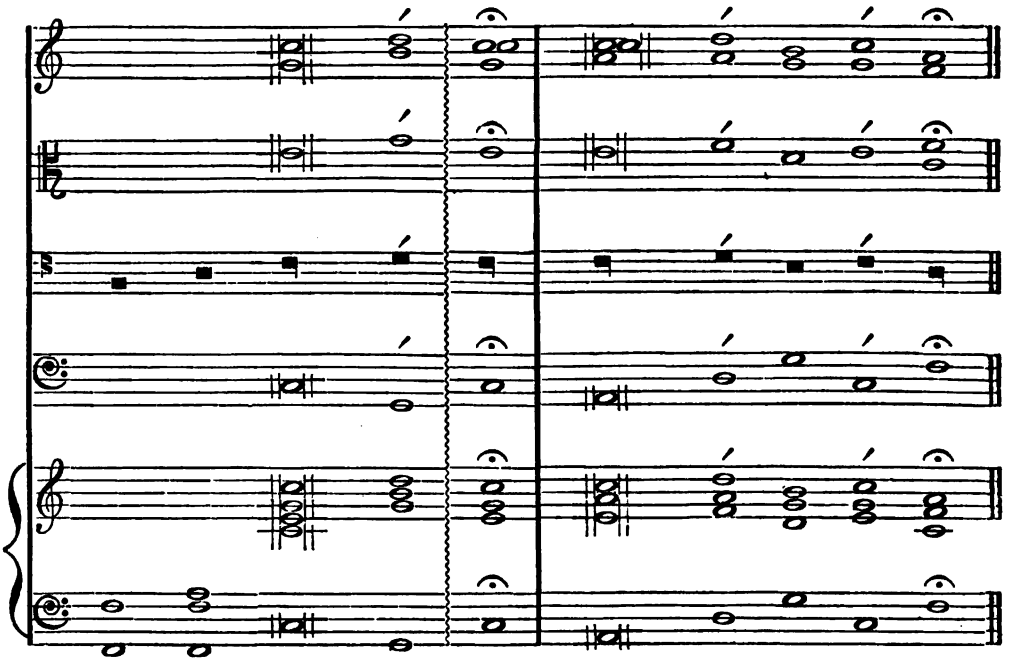
SIXTH MORNING. 8th Tone, (1ft ending.)



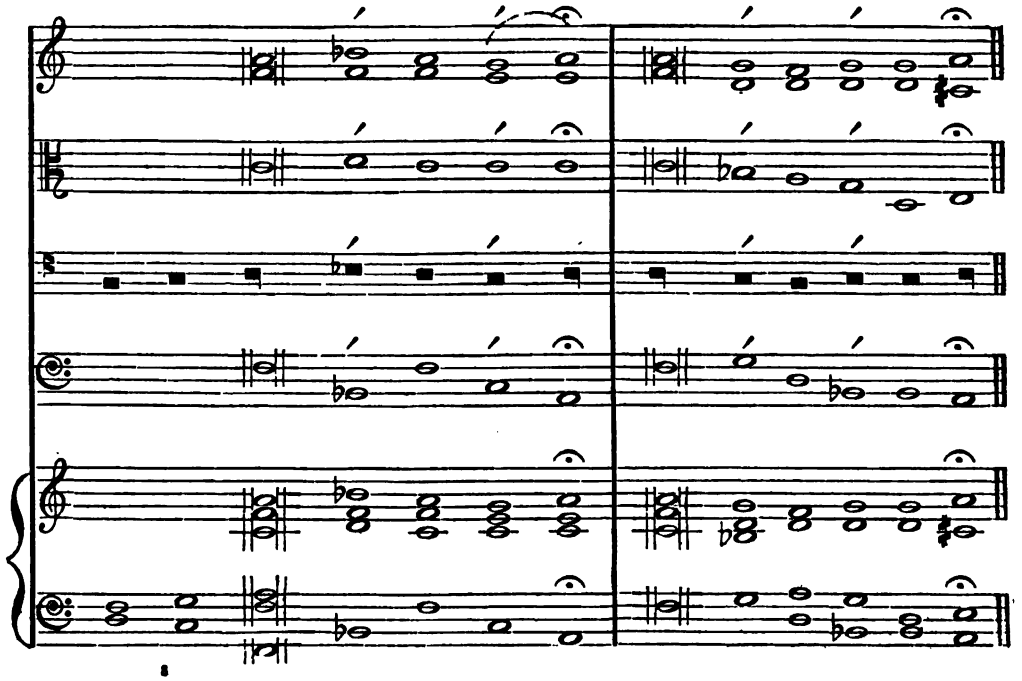
SIXTH EVENING. 6th Tone.



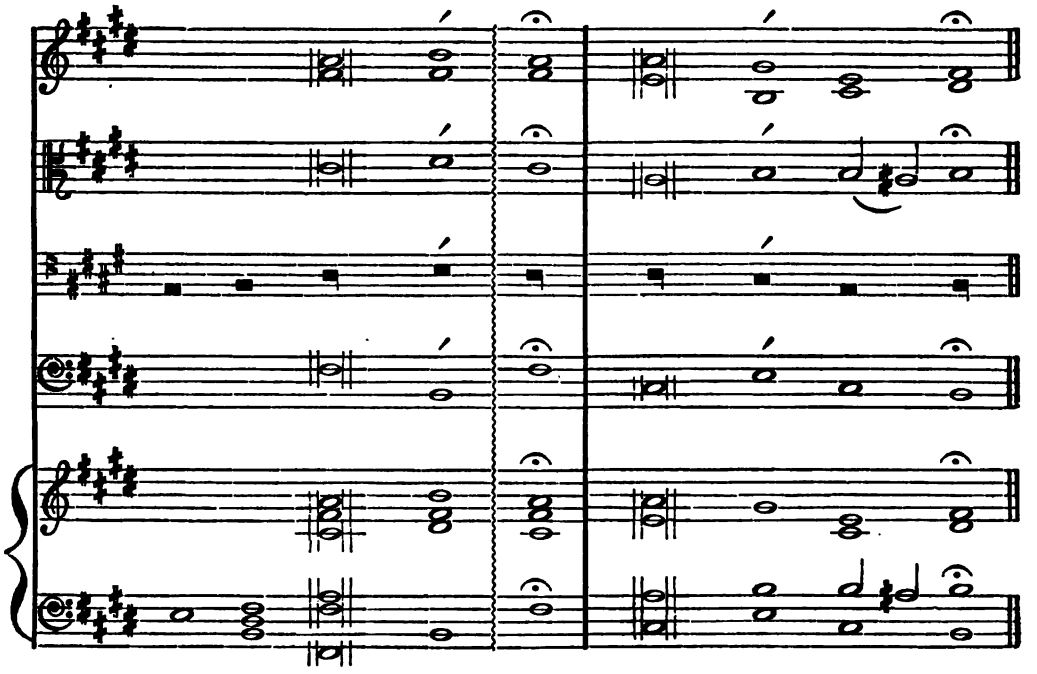
SEVENTH MORNING. 5th Tone, (1ft ending.)



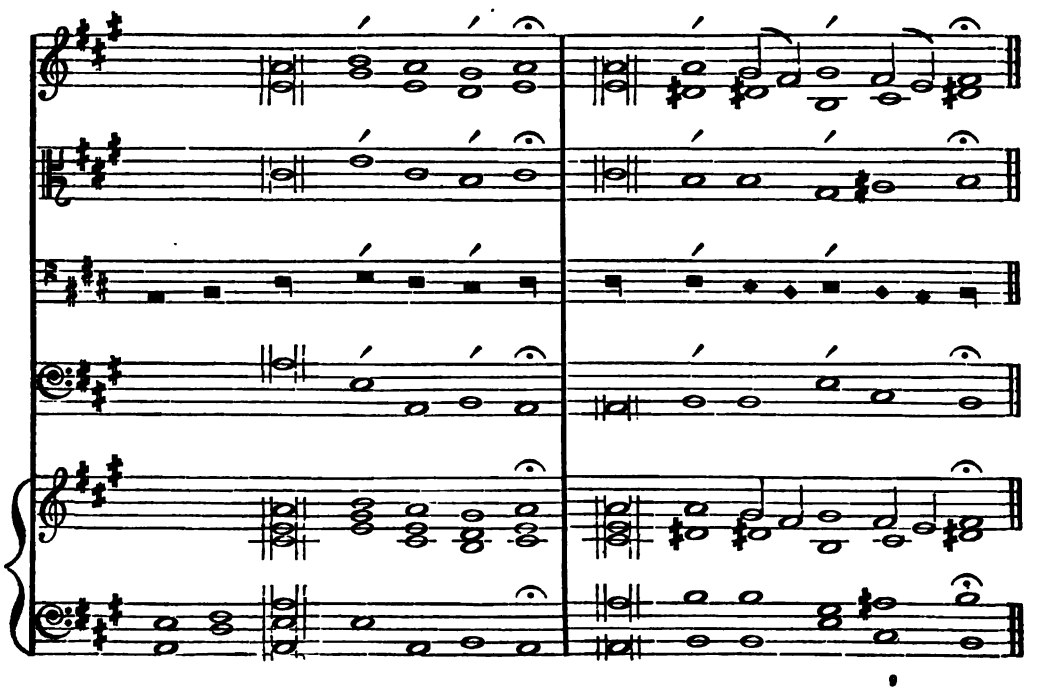
SEVENTH EVENING. 1ft Tone, (4th ending.)



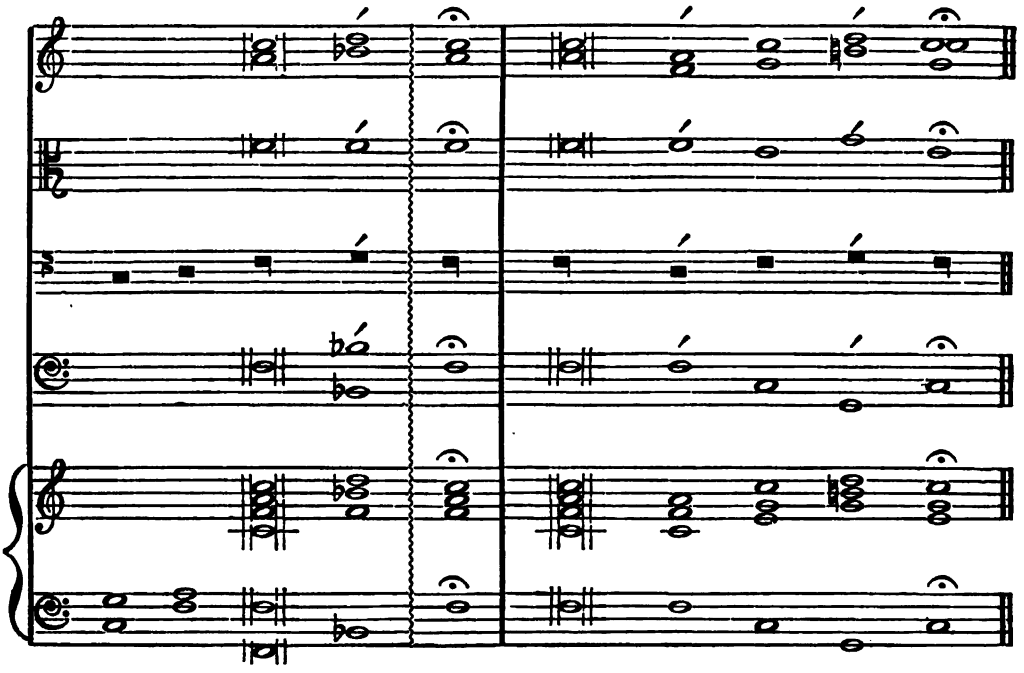
EIGHTH MORNING. 2nd Tone (tranſpoſed.)



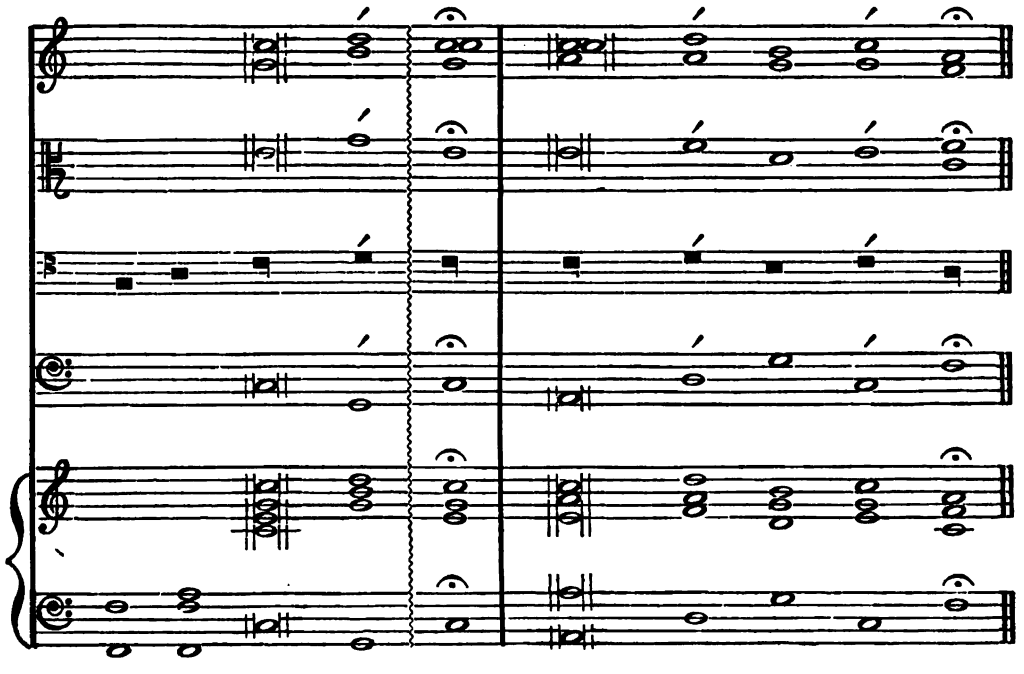
EIGHTH EVENING. 3rd Tone, (3rd ending. Tranſpoſed.)



NINTH MORNING. 8th Tone, (2nd ending.)

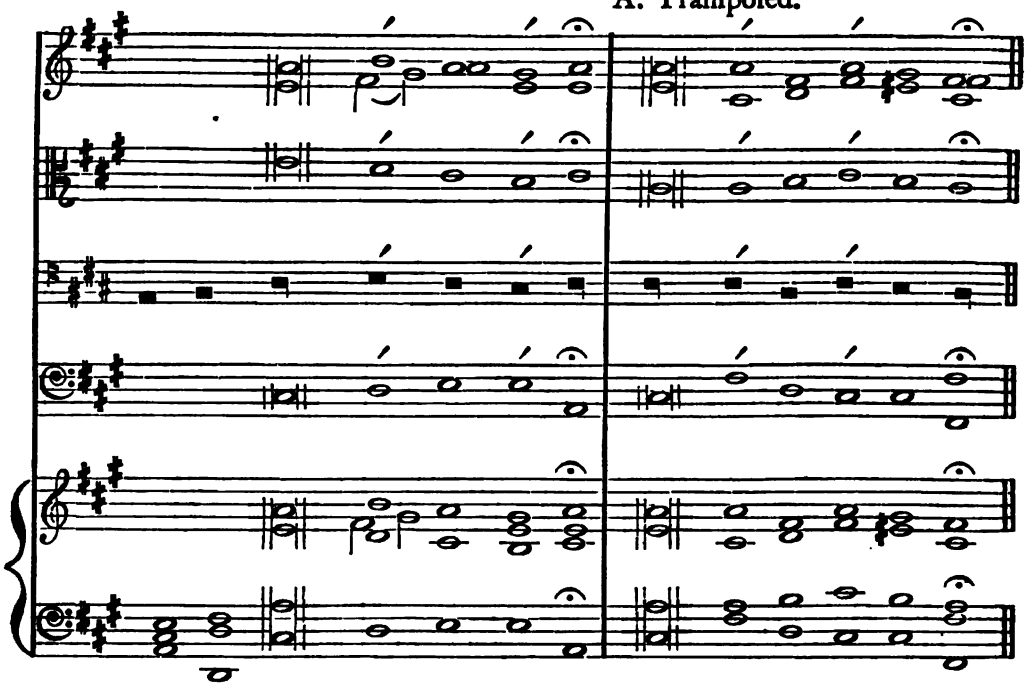


NINTH EVENING. 5th Tone, (1st ending.)



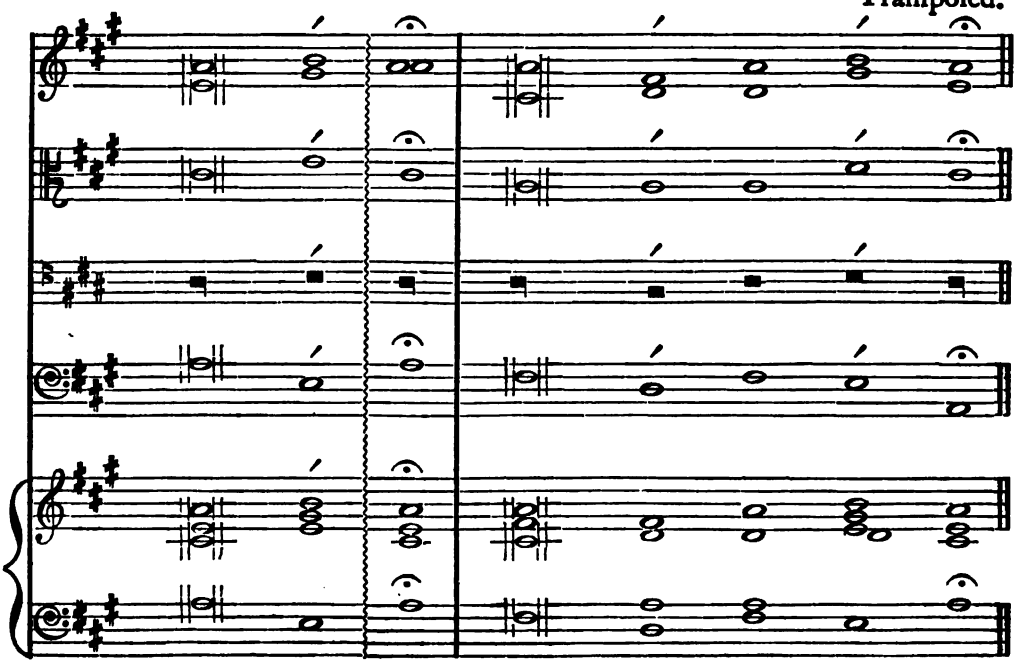
TENTH MORNING. 3rd Tone, (1ſt ending.) *Pſalms* 50 & 51.

A. Tranſpoſed.



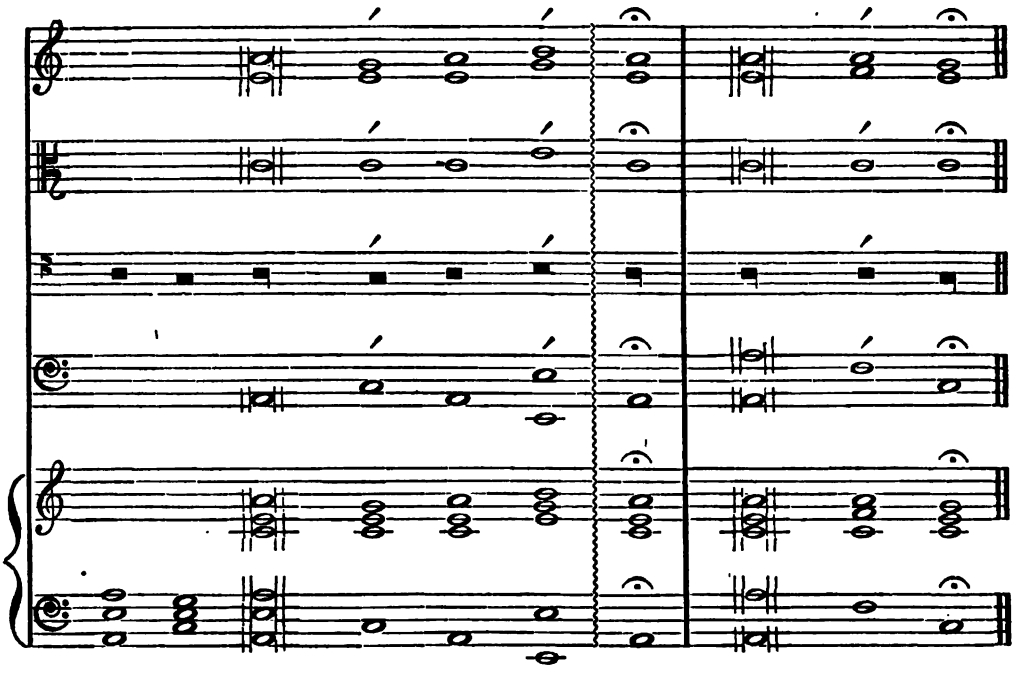
Pſalm 52.—8th Tone, 2nd ending.

Tranſpoſed.



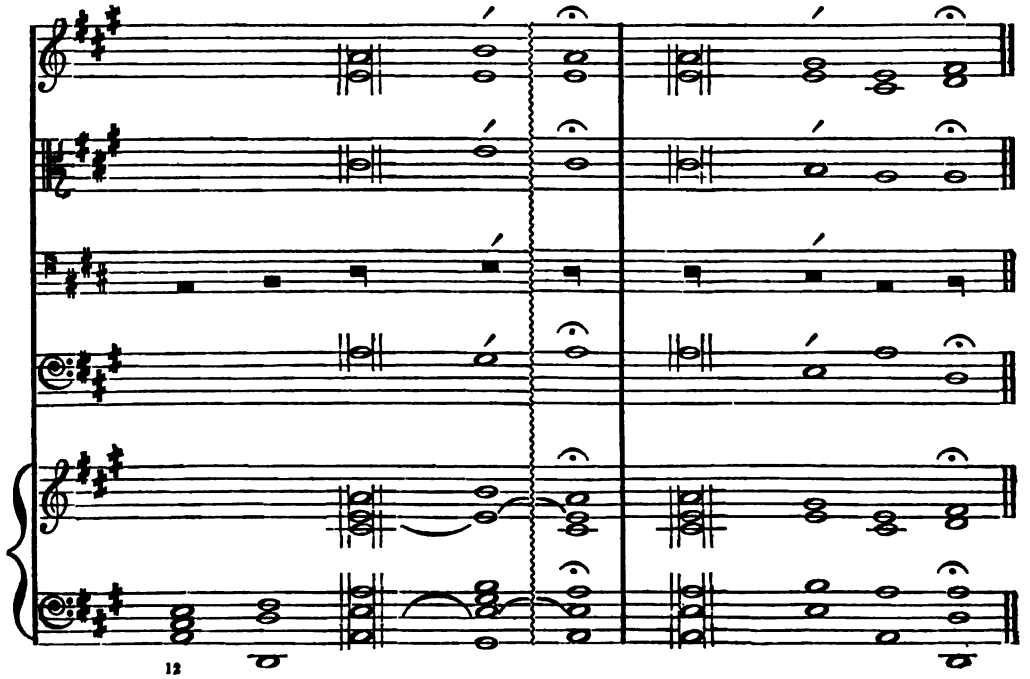
TENTH EVENING.

4th Tone, (3rd ending.)



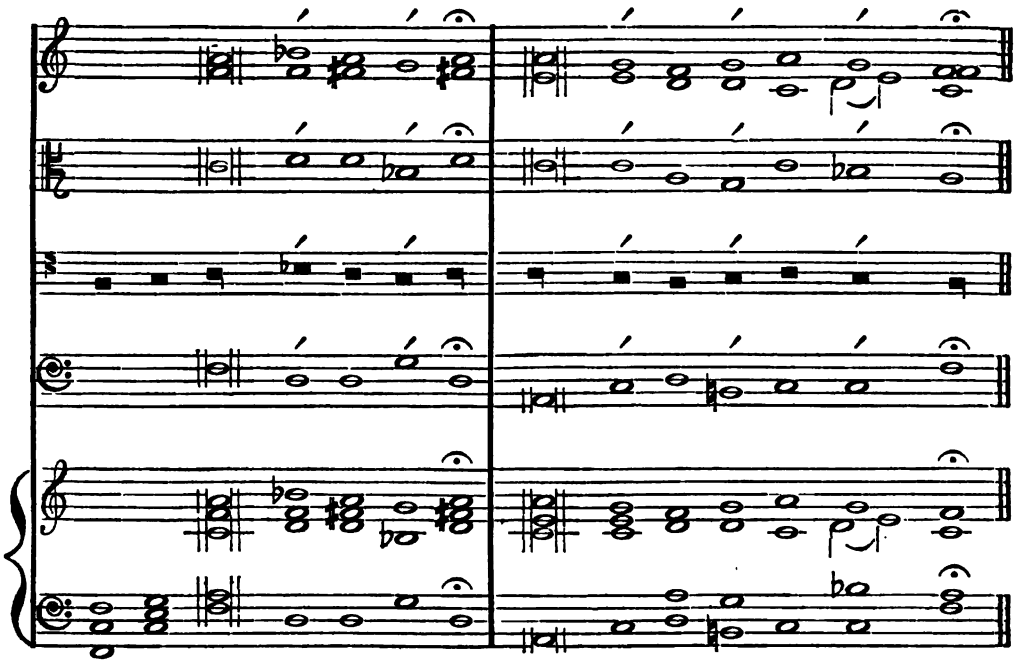
ELEVENTH MORNING.

2nd Tone (tranſpoſed.)



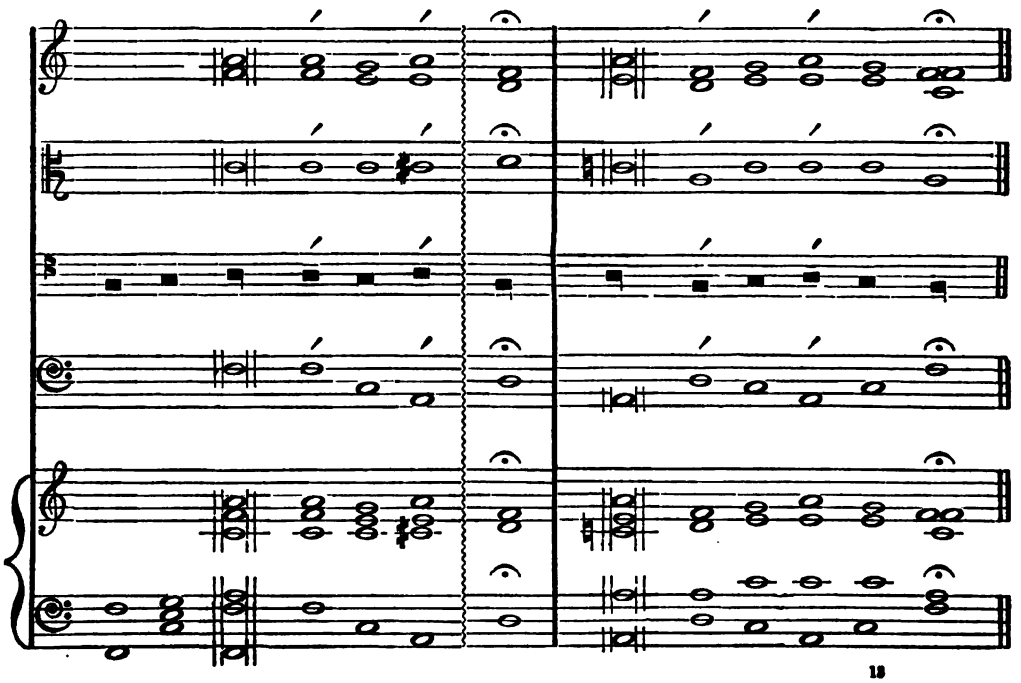
ELEVENTH EVENING.

1ft Tone, (1ft ending.)

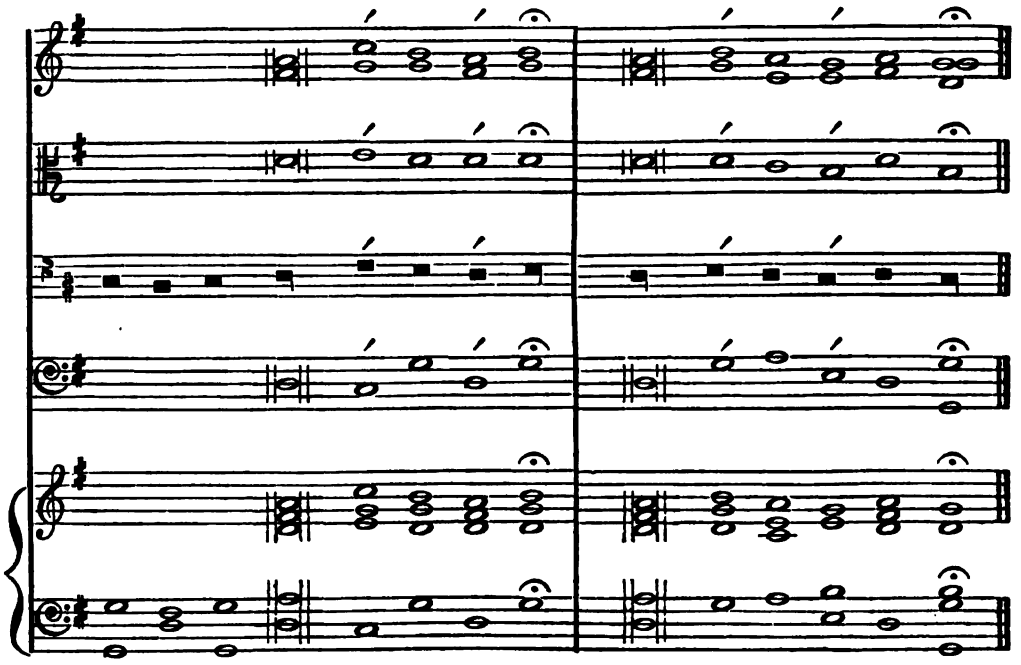


TWELFTH MORNING.

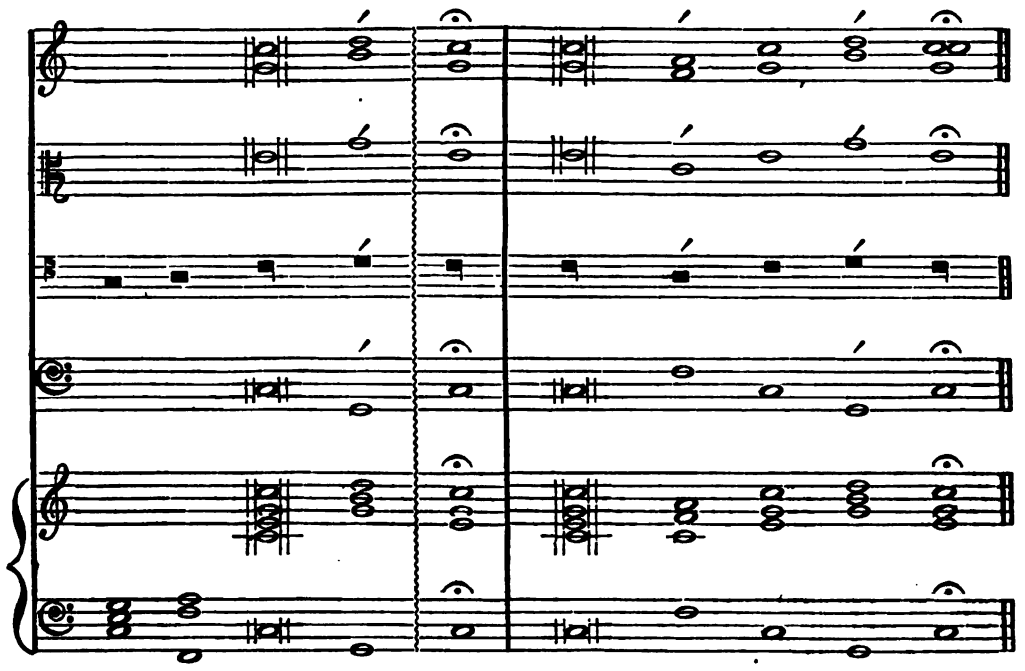
6th Tone.



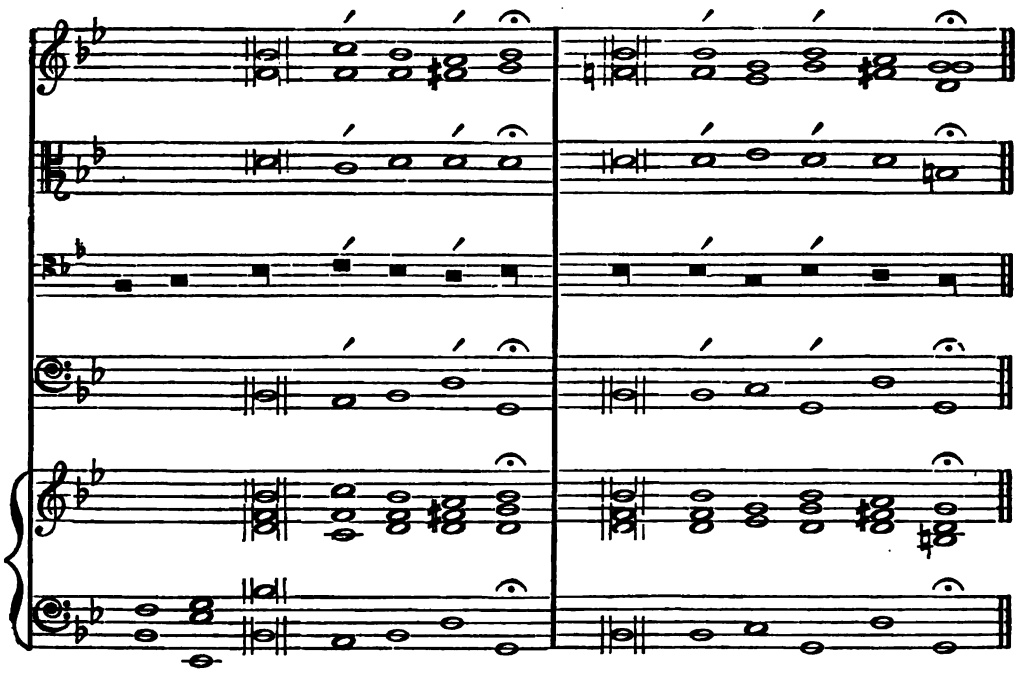
TWELFTH EVENING. 7th Tone, (4th ending. Tranſpoſed.)



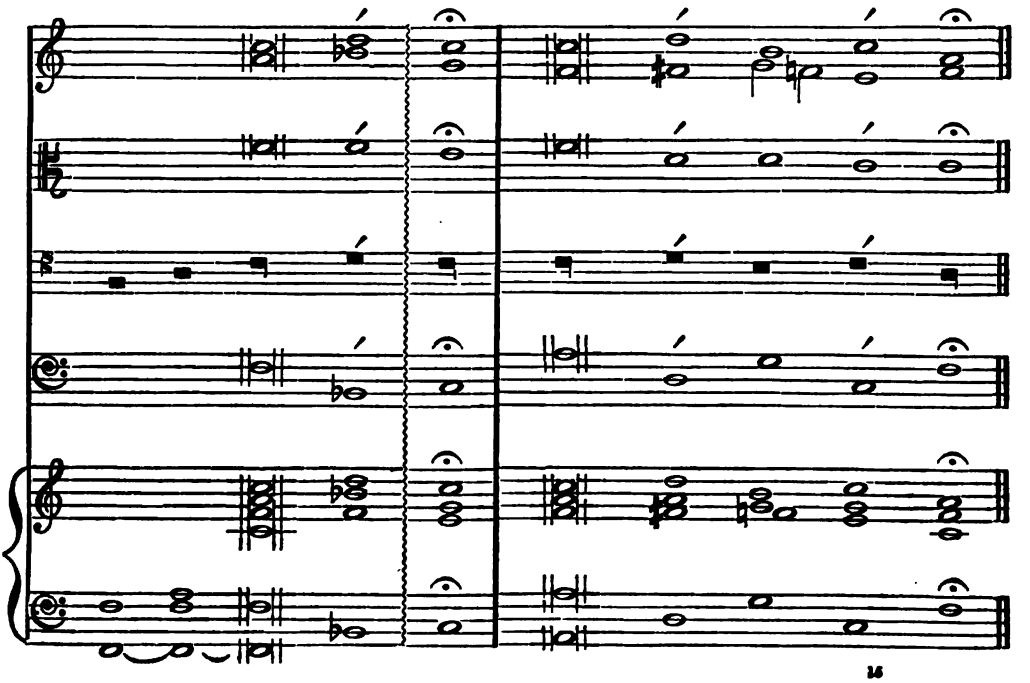
THIRTEENTH MORNING. 8th Tone, (2nd ending.)



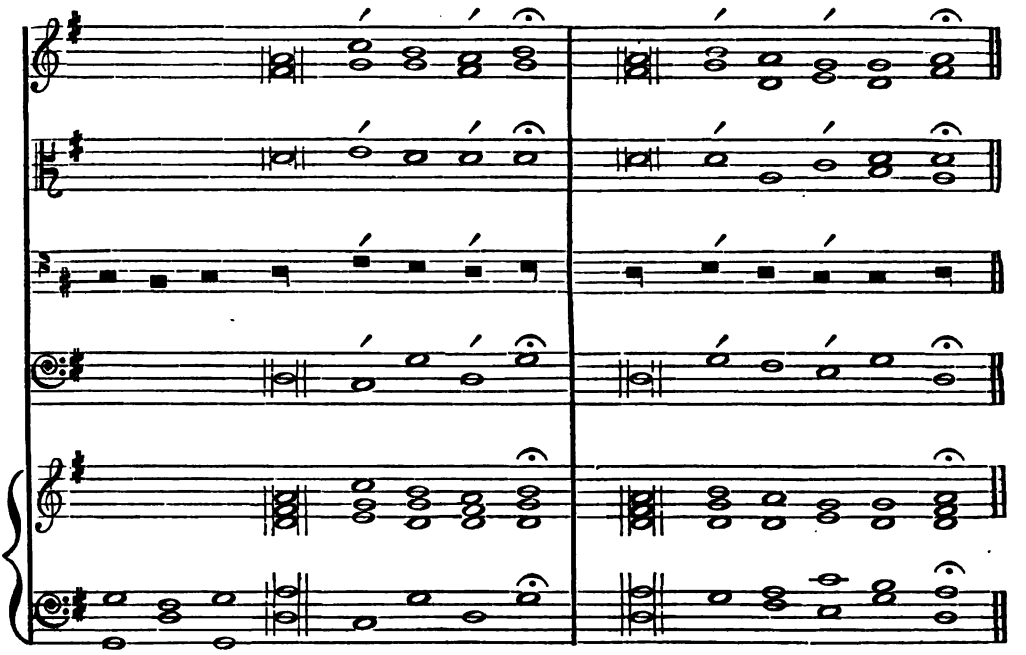
THIRTEENTH EVENING. 3rd Tone, (1ſt ending. A, tranſpoſed.)



FOURTEENTH MORNING. 5th Tone, (1ſt ending.)

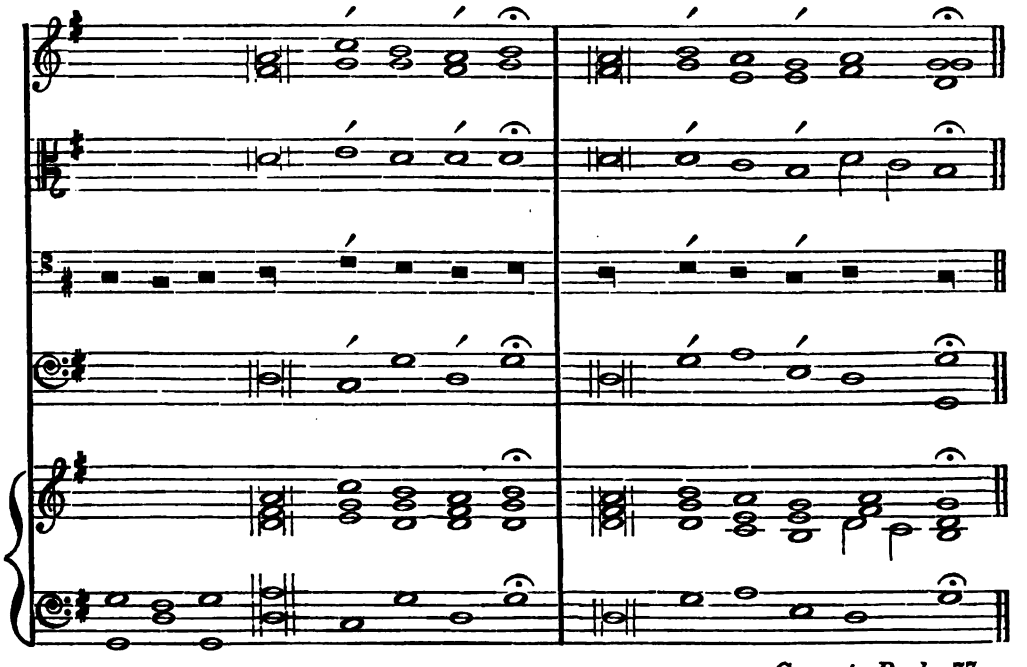


FOURTEENTH EVENING. 7th Tone, (2nd ending. Transposed.)



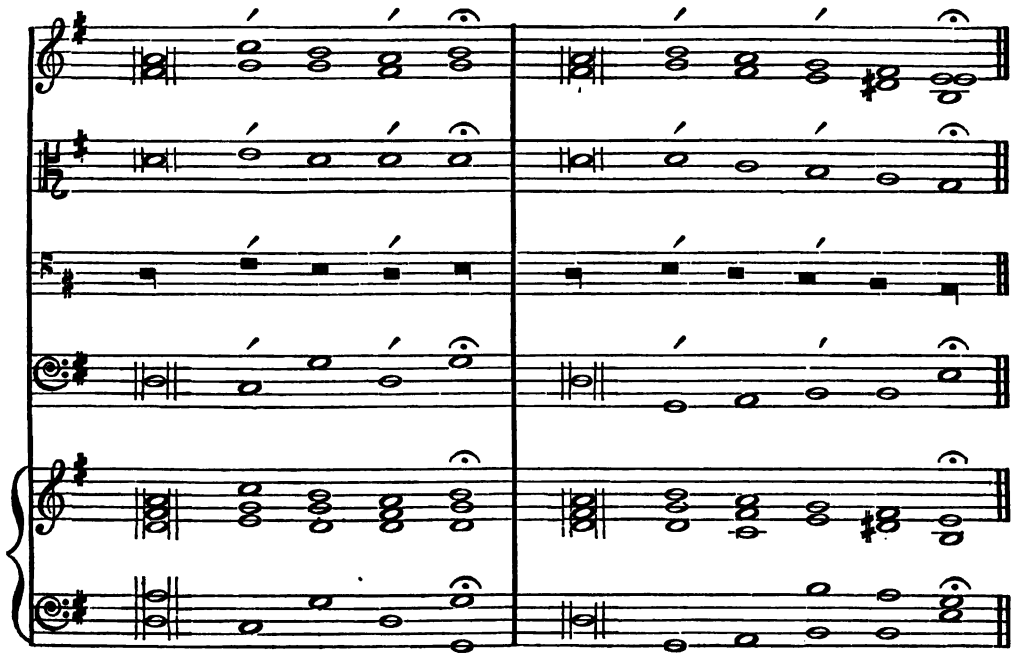
FIFTEENTH MORNING

7th Tone, (4th ending. Transposed.)—*Psalms* 75 & 76.

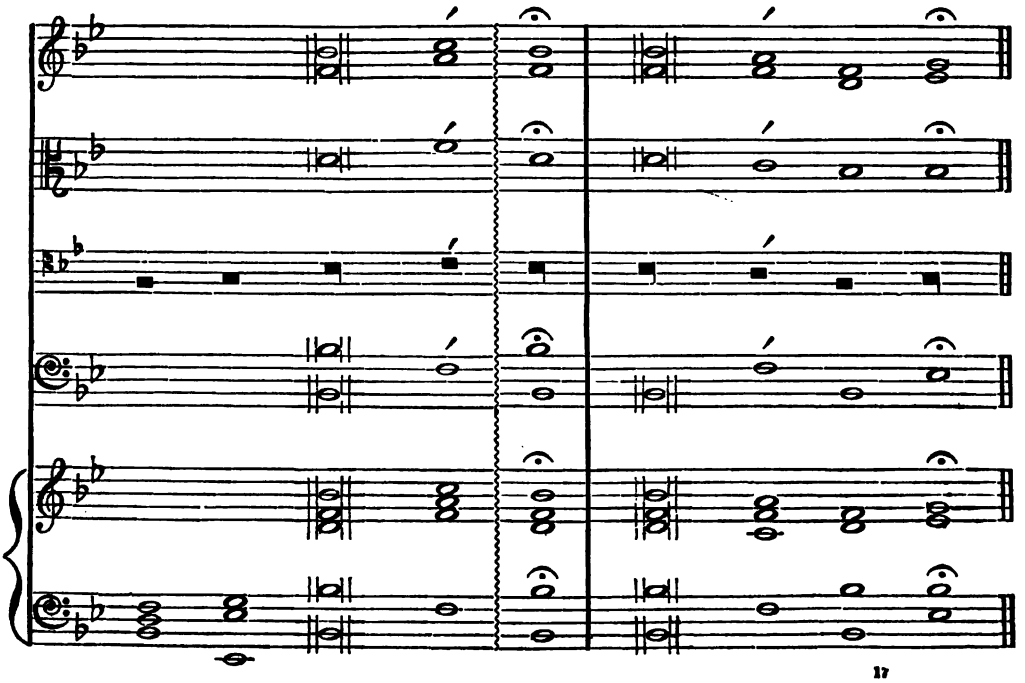


Go on to Psalm 77.

FIFTEENTH MORNING. 7th Tone, (3rd ending.) *Pſalm* 77.

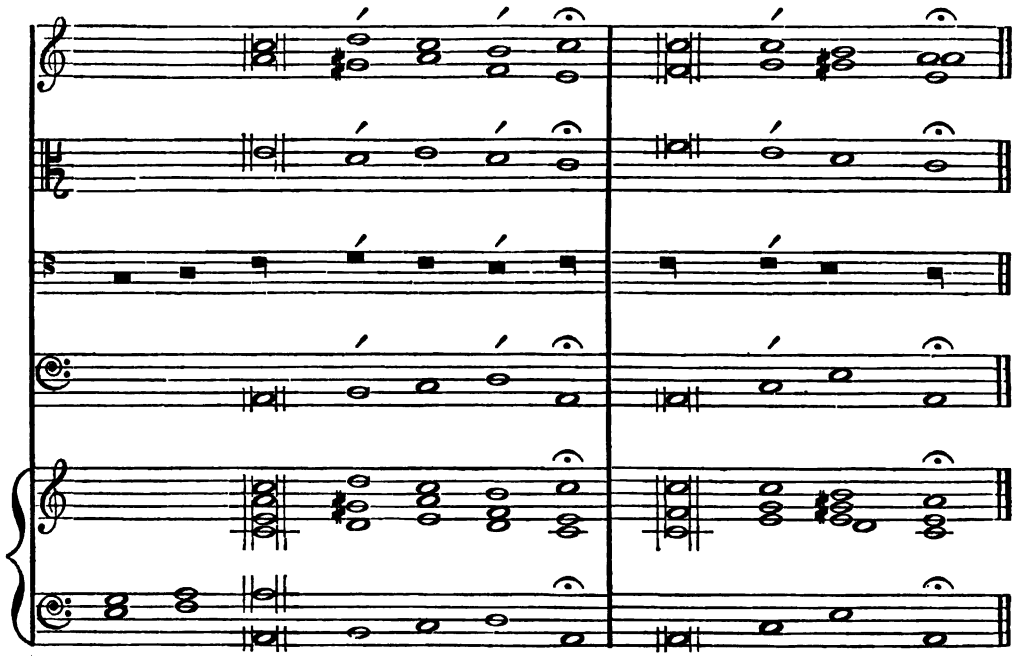


FIFTEENTH EVENING. 2nd Tone. Tranſpoſed.

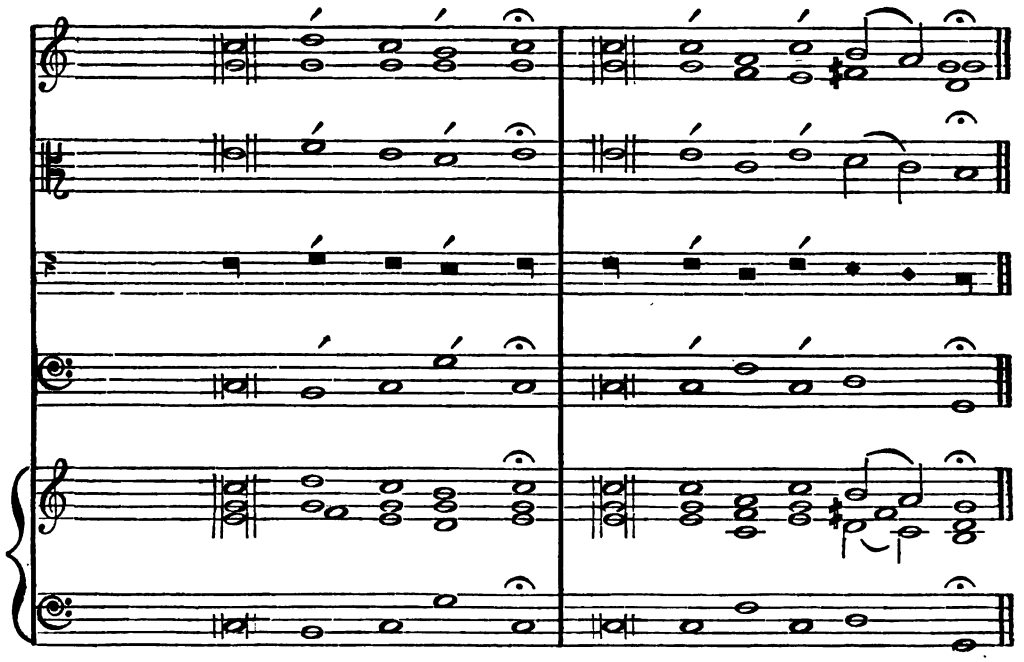


SIXTEENTH MORNING.

3rd Tone, (1ft ending B.) *Pſalms* 79 & 80.

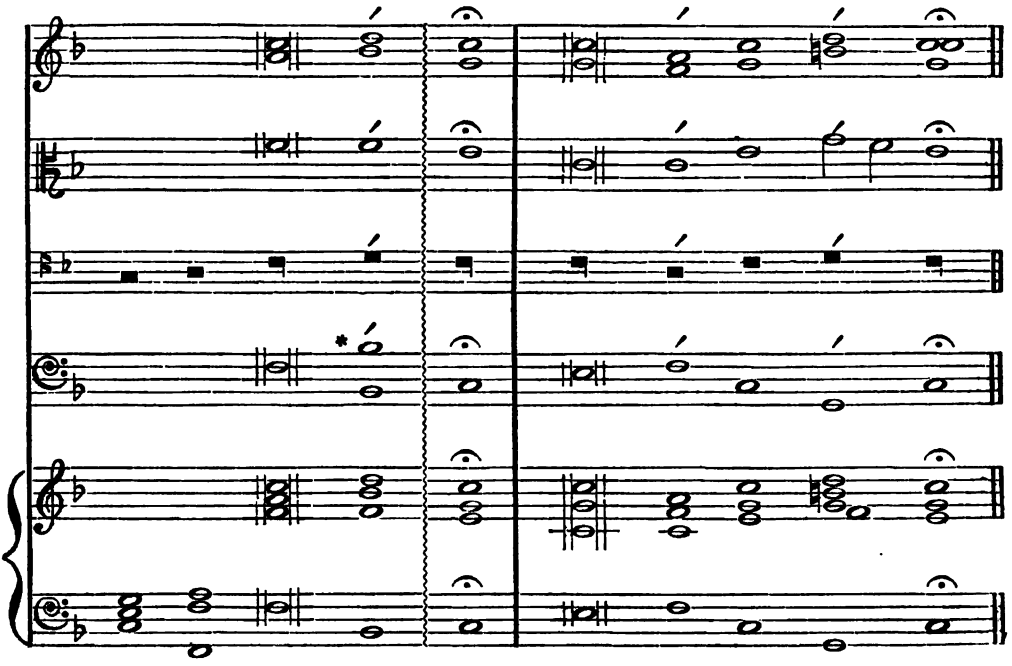


Pſalm 81.—3rd Tone, (2nd ending.)



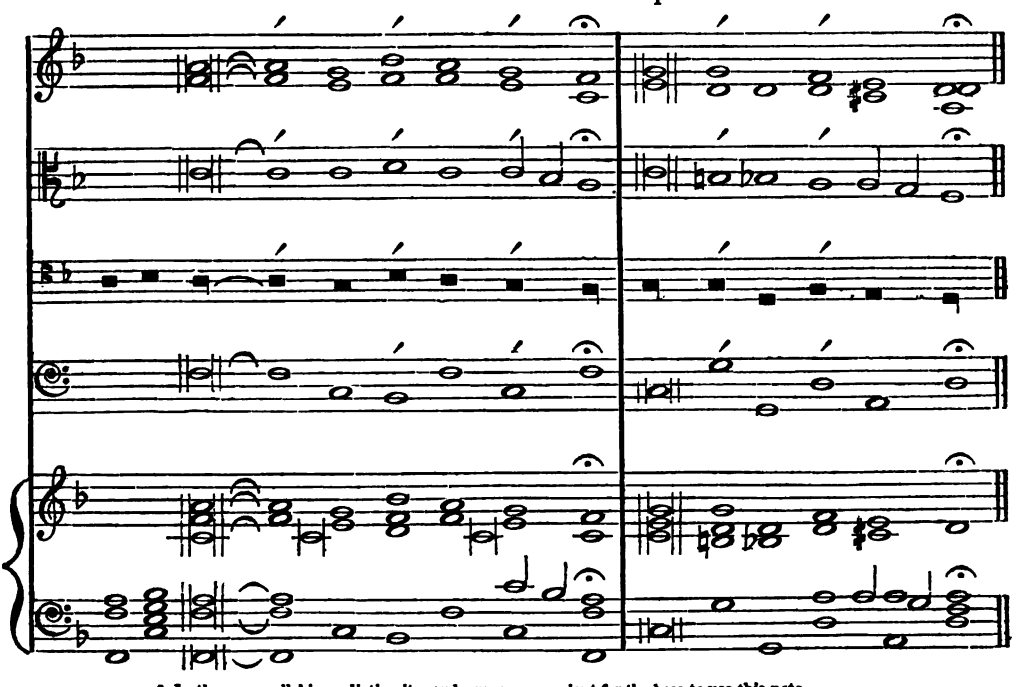
SIXTEENTH EVENING.

8th Tone, (2nd ending.)

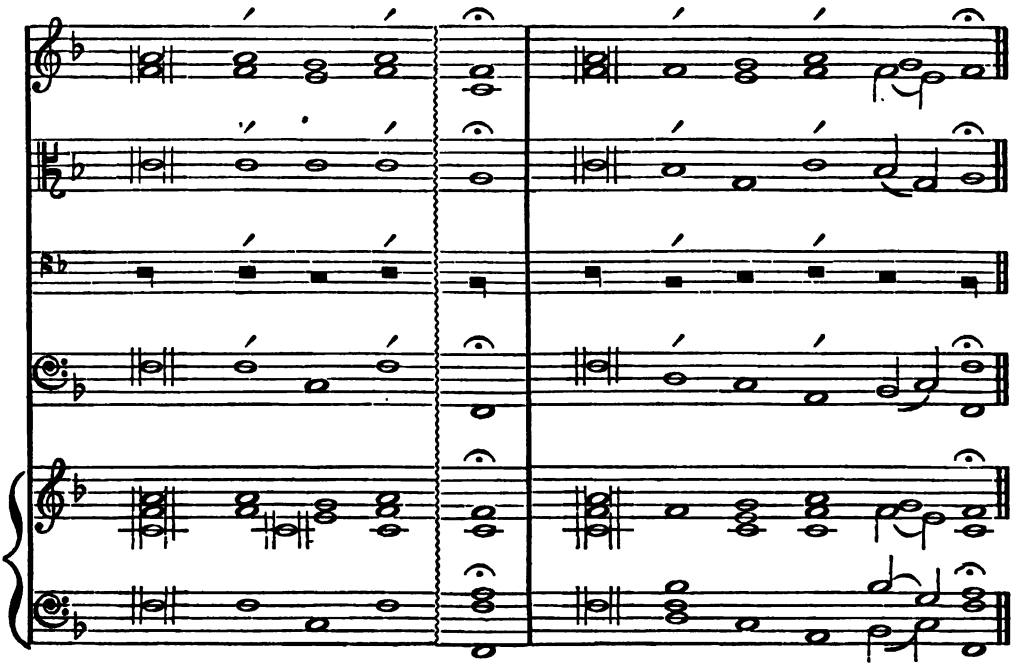


SEVENTEENTH MORNING

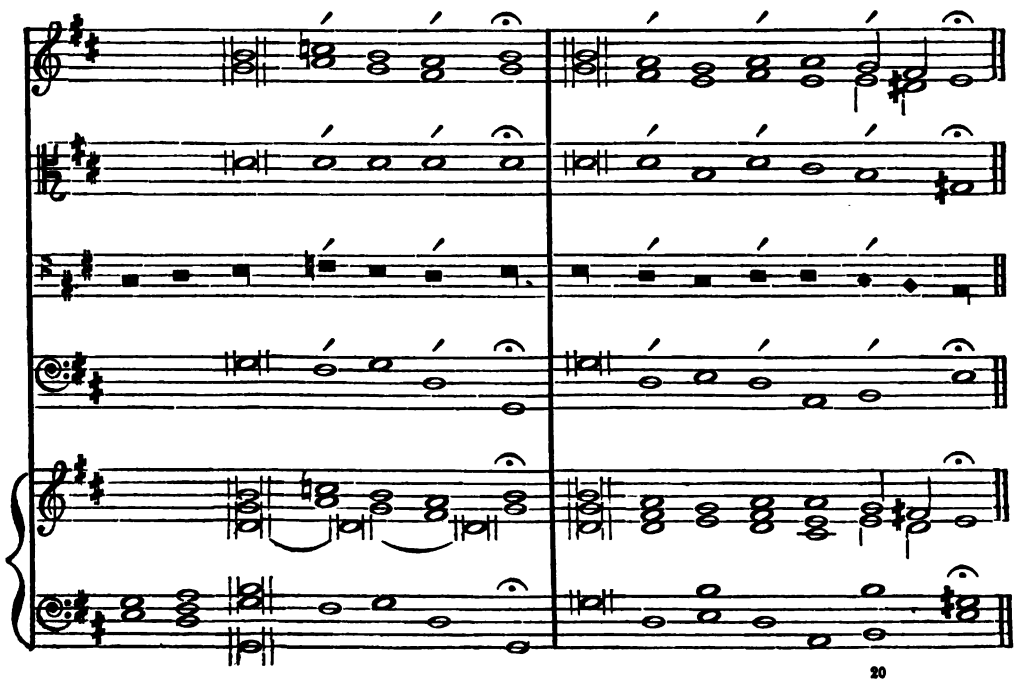
Tonus Peregrinus. —*Pſalms* 86 & 88.
Tranſpoſed.



* In the monosyllabic mediation it may be more convenient for the bass to use this note.

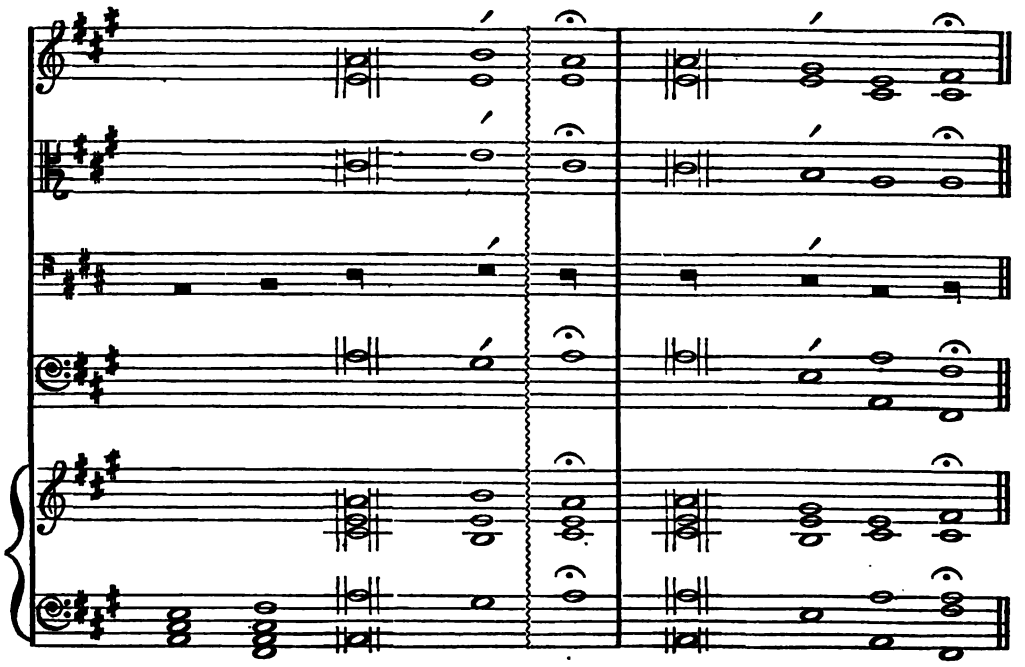


SEVENTEENTH EVENING 1ſt Tone, (5th ending. Tranſpoſed.)



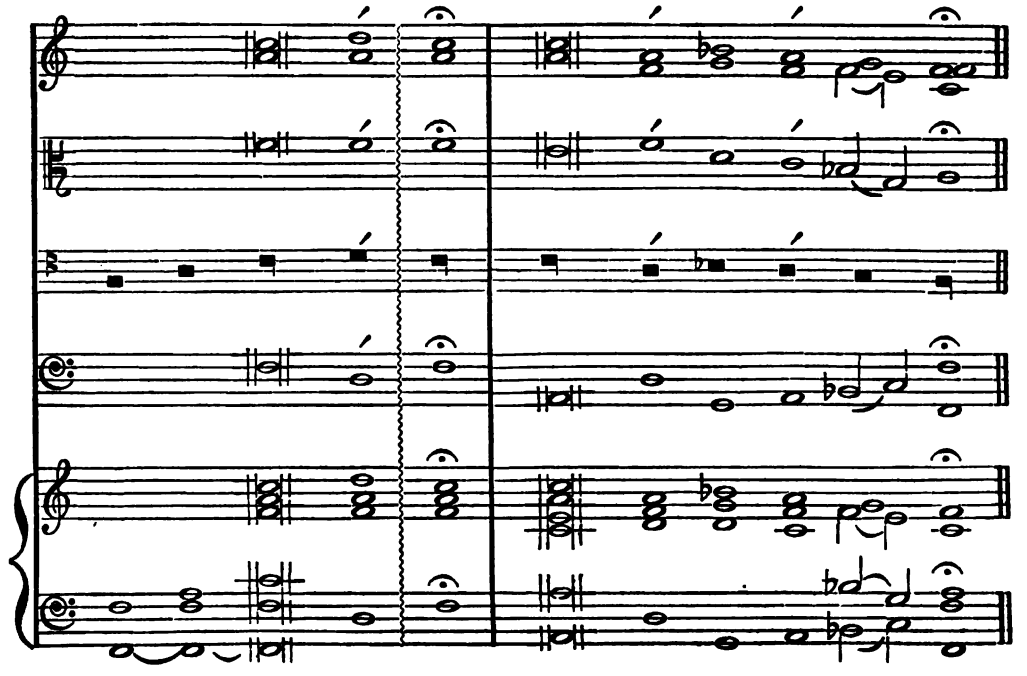
EIGHTEENTH MORNING.

2nd Tone (transposed.)

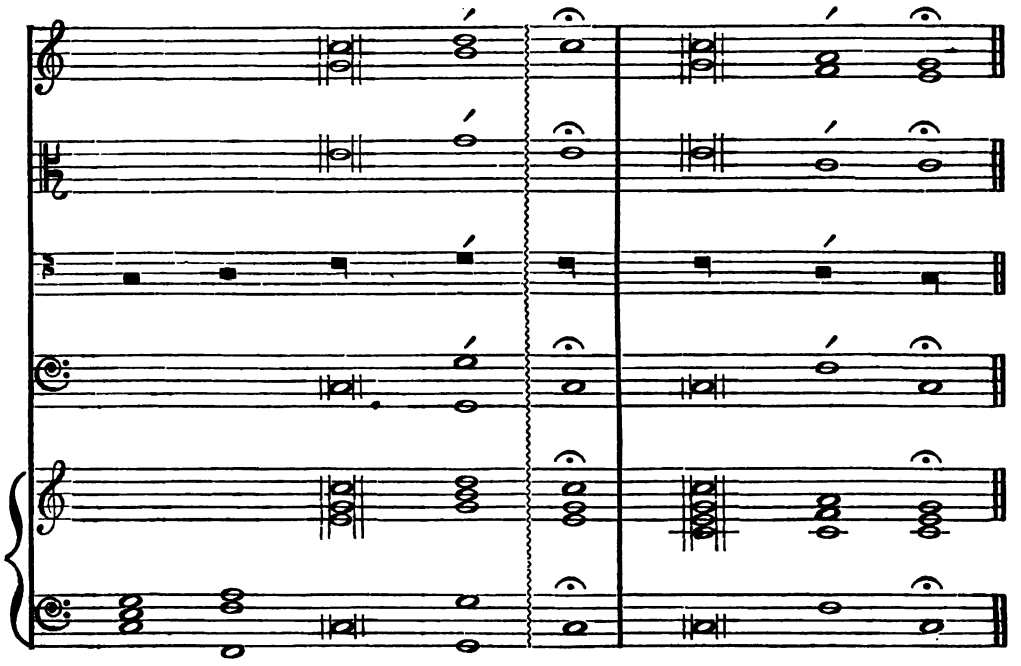


EIGHTEENTH EVENING.

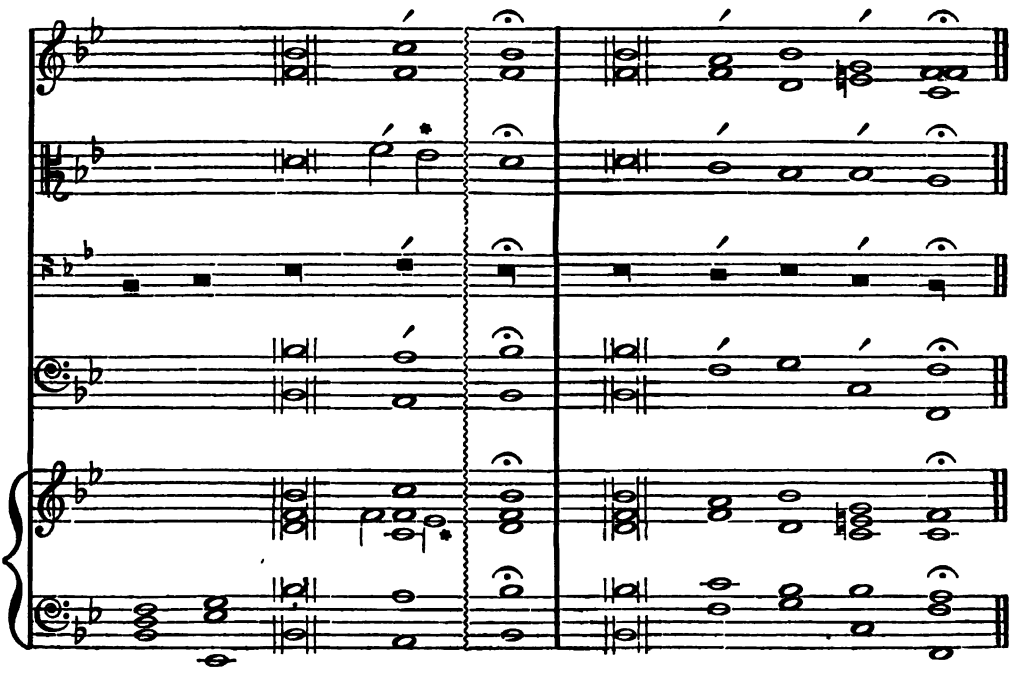
5th Tone, (2nd ending.)



NINETEENTH MORNING. 8th Tone, (1ſt ending, B.)



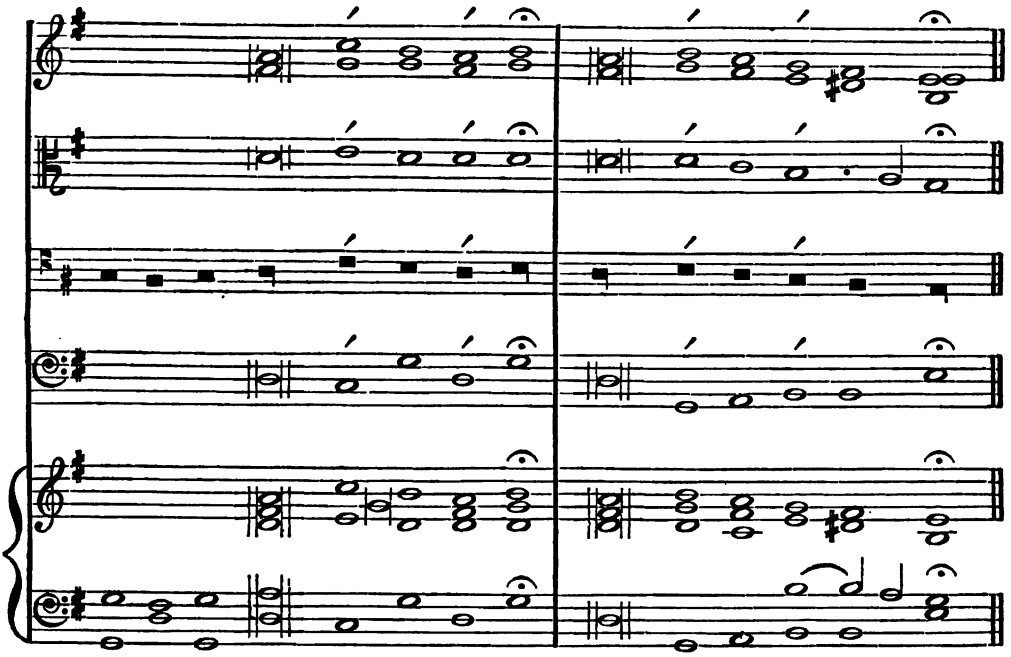
NINETEENTH EVENING. 8th Tone, (1ſt ending, A, tranſpoſed.)



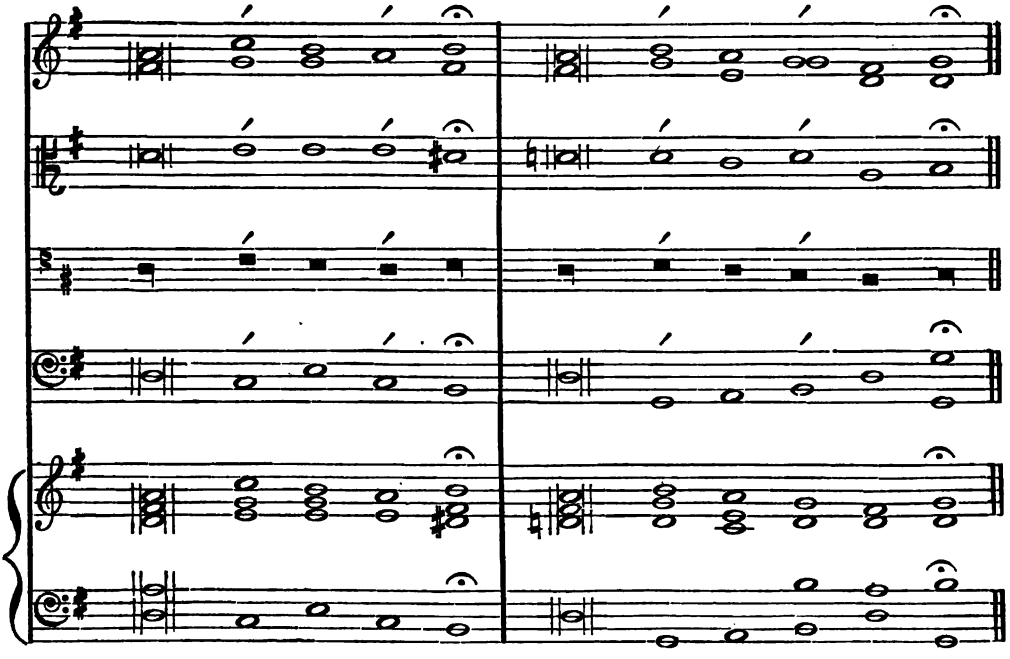
* In the monosyllabic mediation omit the E ♭.

TWENTIETH MORNING.

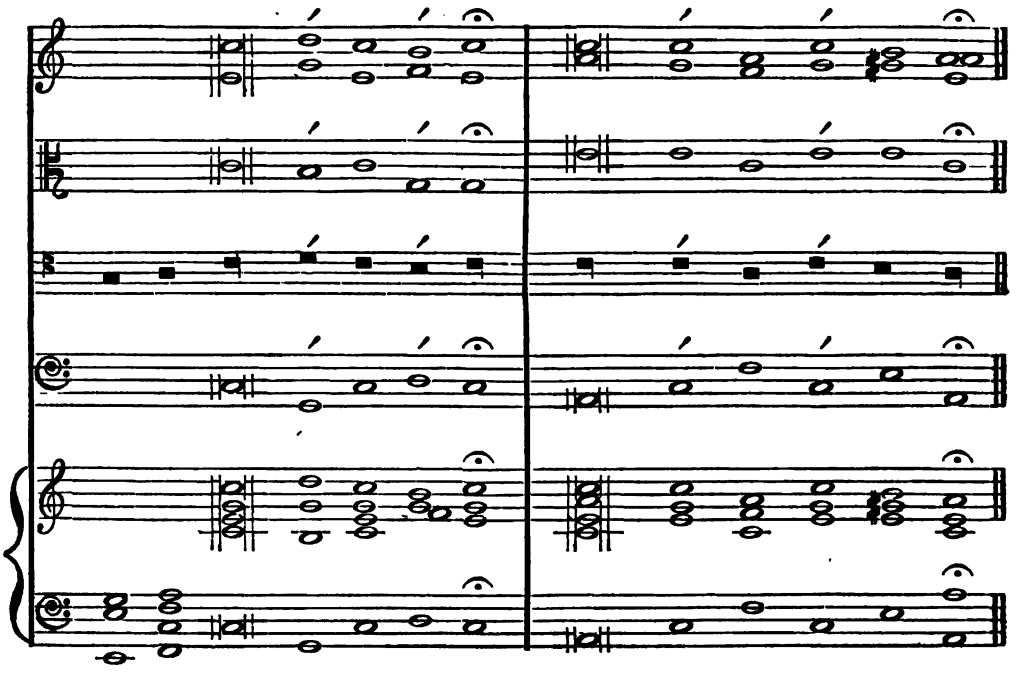
Pſalm 102.—7th Tone, (3rd ending. Tranſpoſed.)



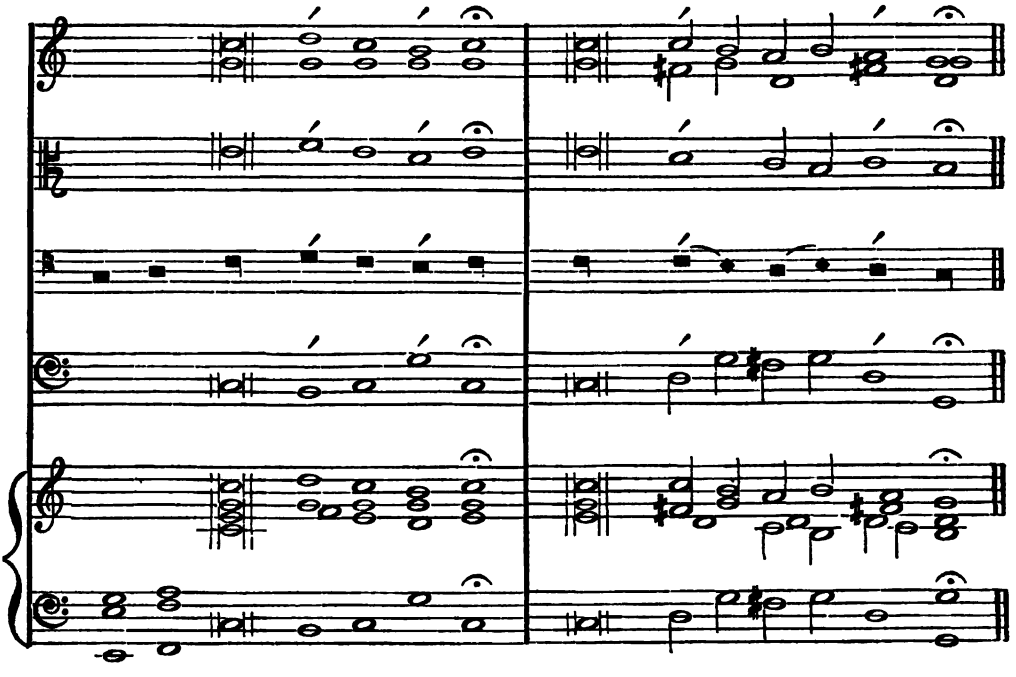
Pſalm 103.—7th Tone, (1ſt ending.)



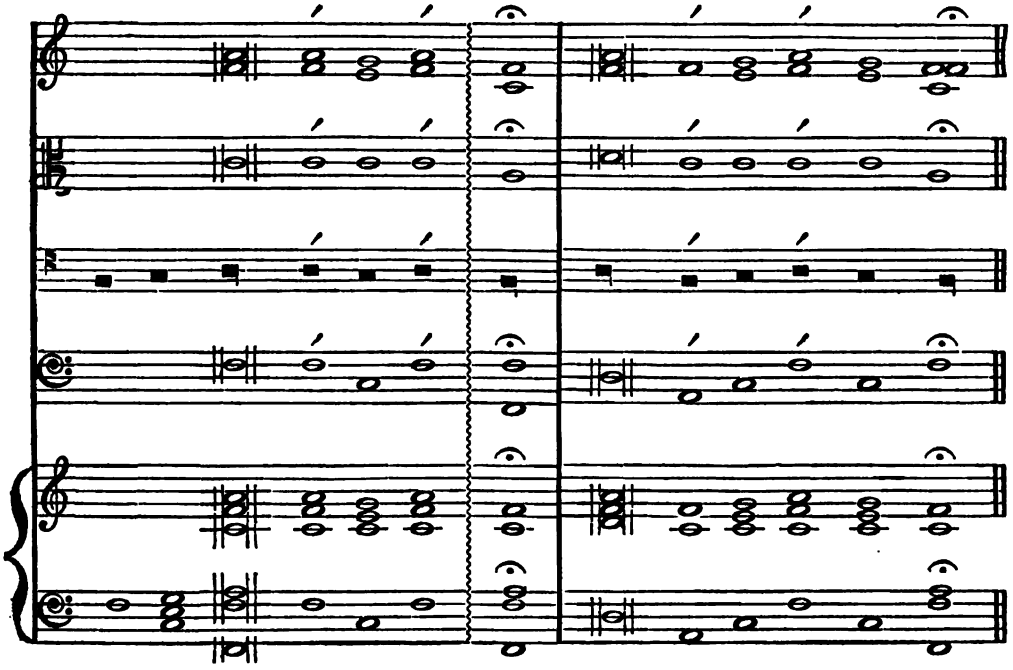
TWENTIETH EVENING. 3rd Tone, (1ft ending, A.)



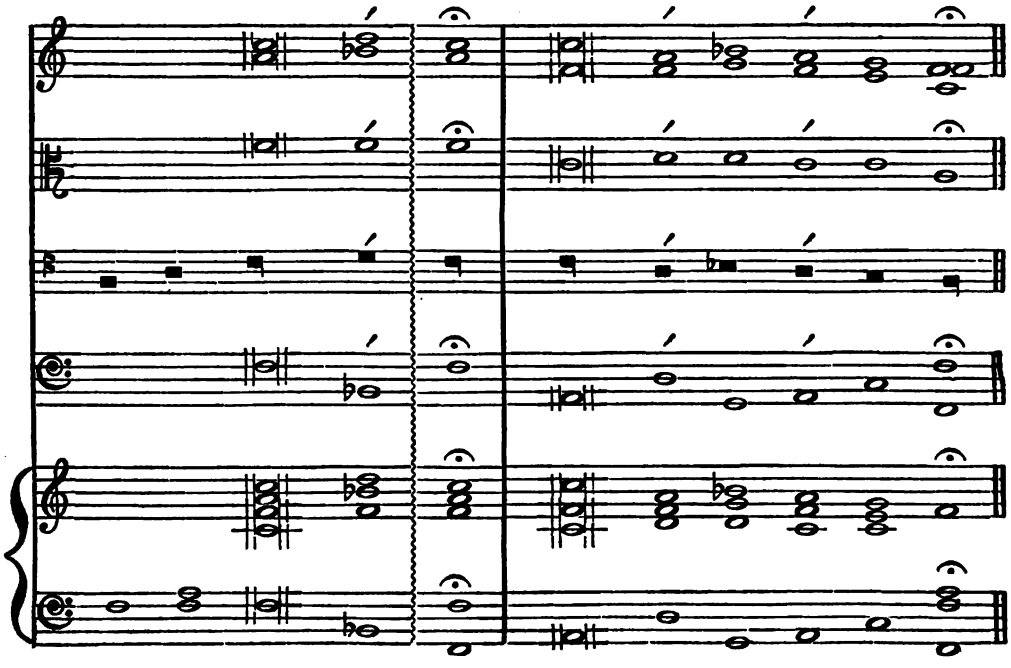
TWENTY-FIRST MORNING. 3rd Tone, (4th ending.)



TWENTY-FIRST EVENING. 6th Tone.

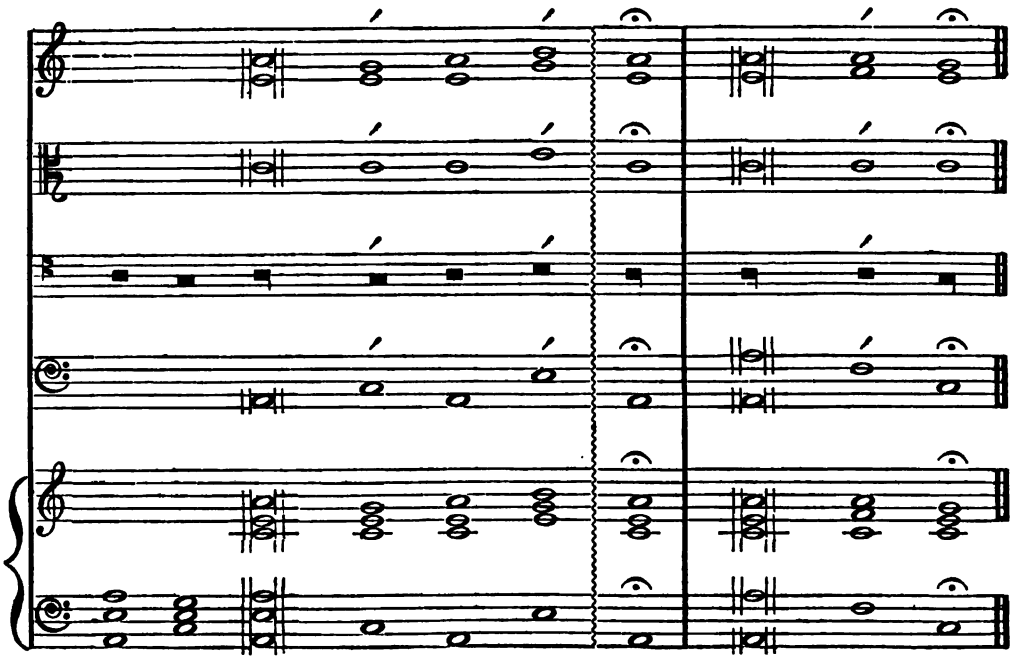


TWENTY-SECOND MORNING. 5th Tone, (2nd ending.)

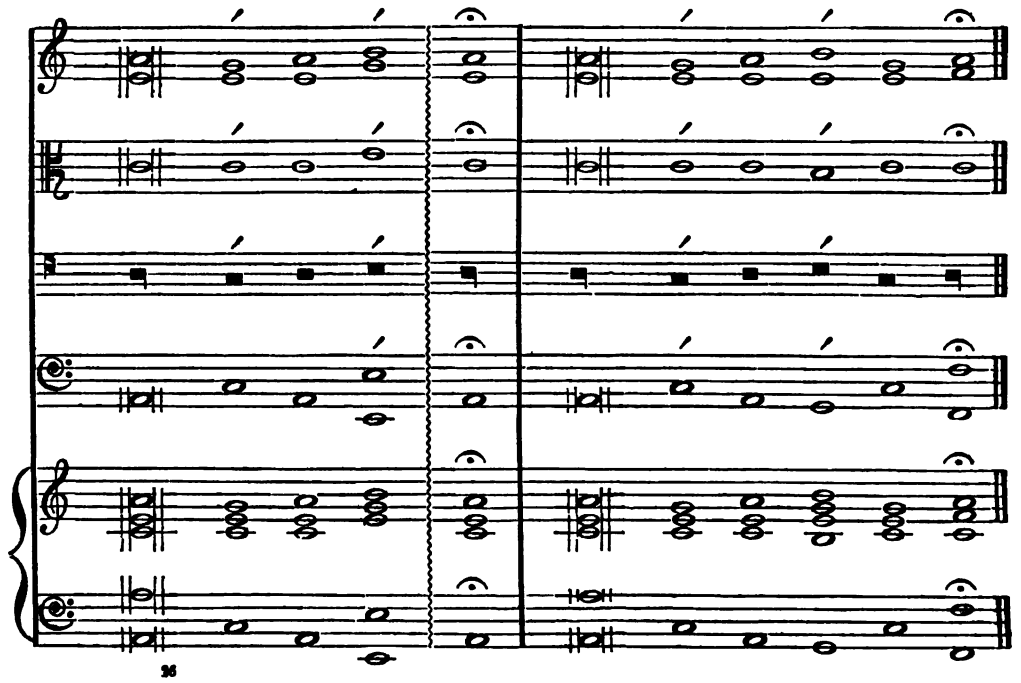


TWENTY-SECOND EVENING.

4th Tone, (3rd ending.) *Psalm* 108.

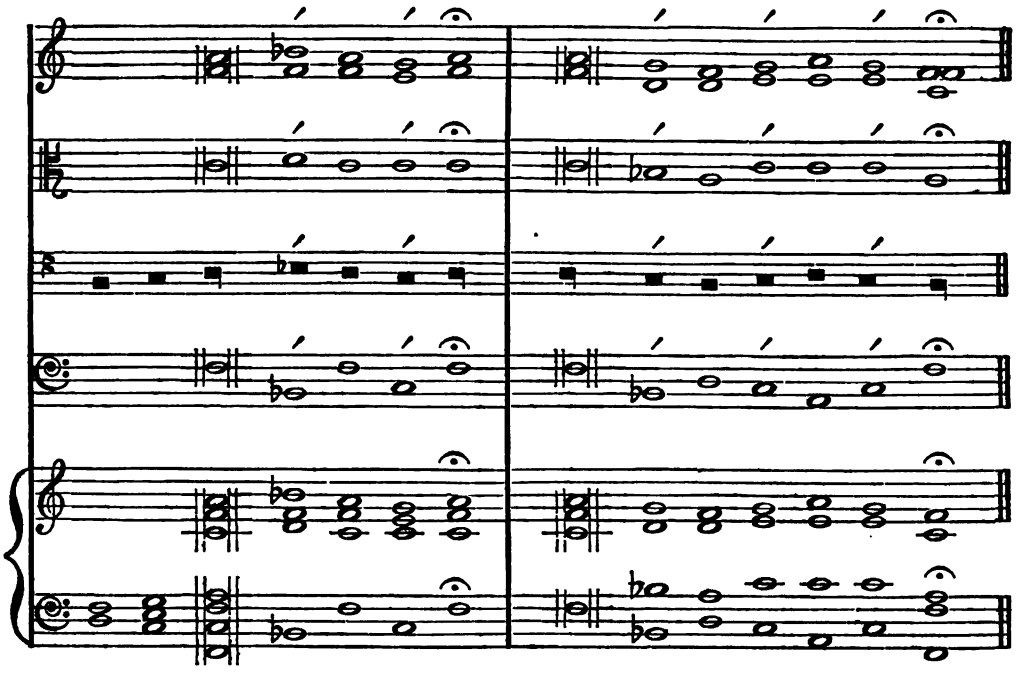


Psalm 109.—4th Tone, (2nd ending.)



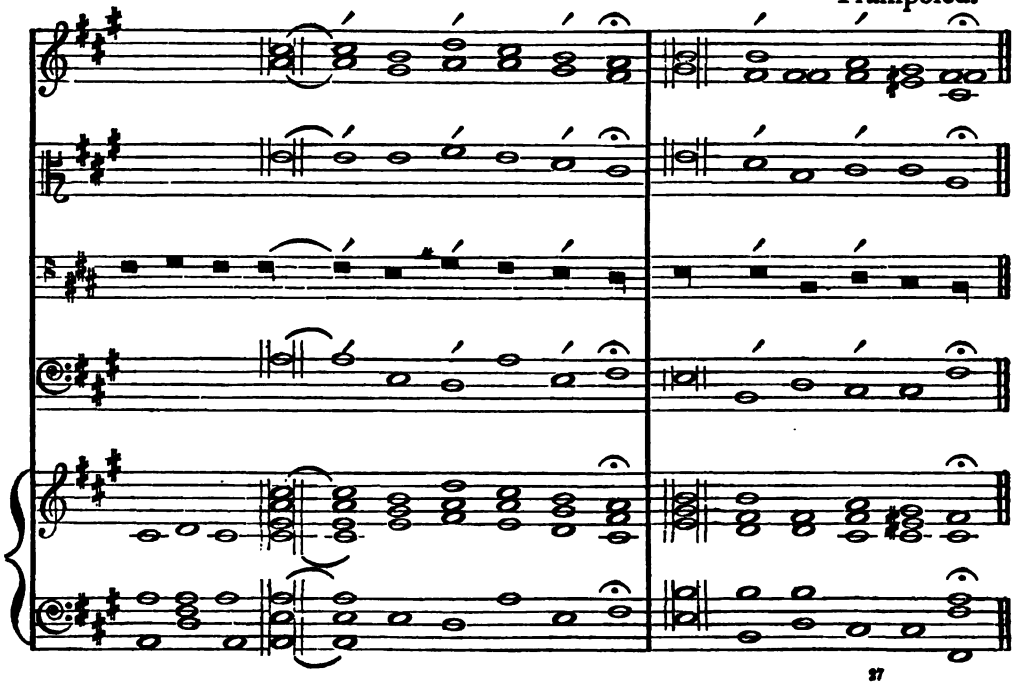
TWENTY-THIRD MORNING.

1ſt Tone, (1ſt ending.)

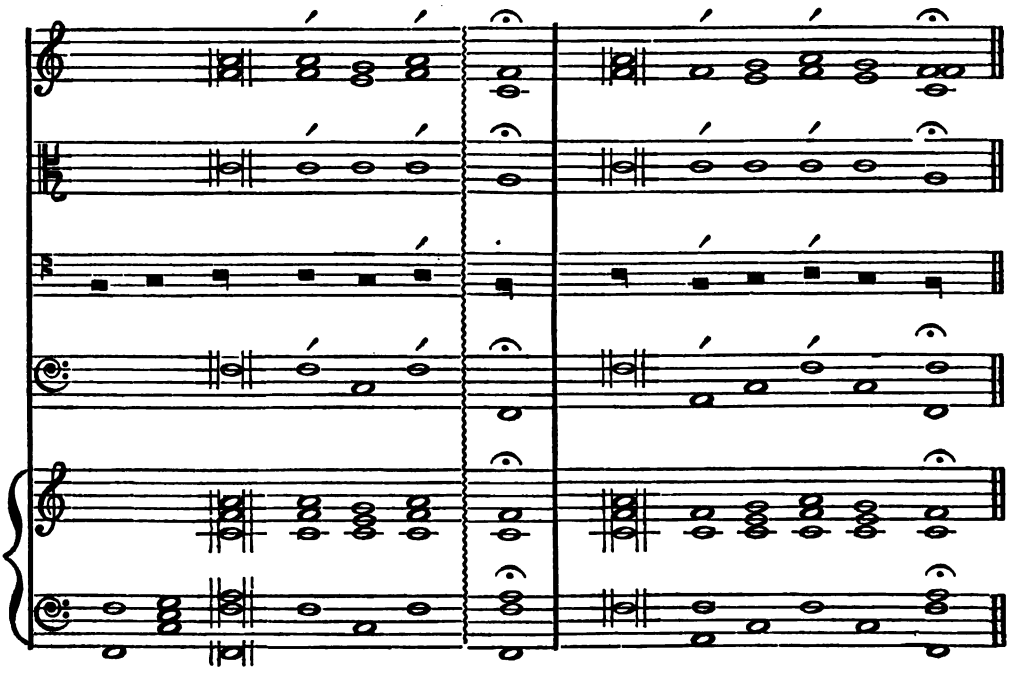


TWENTY-THIRD EVENING.

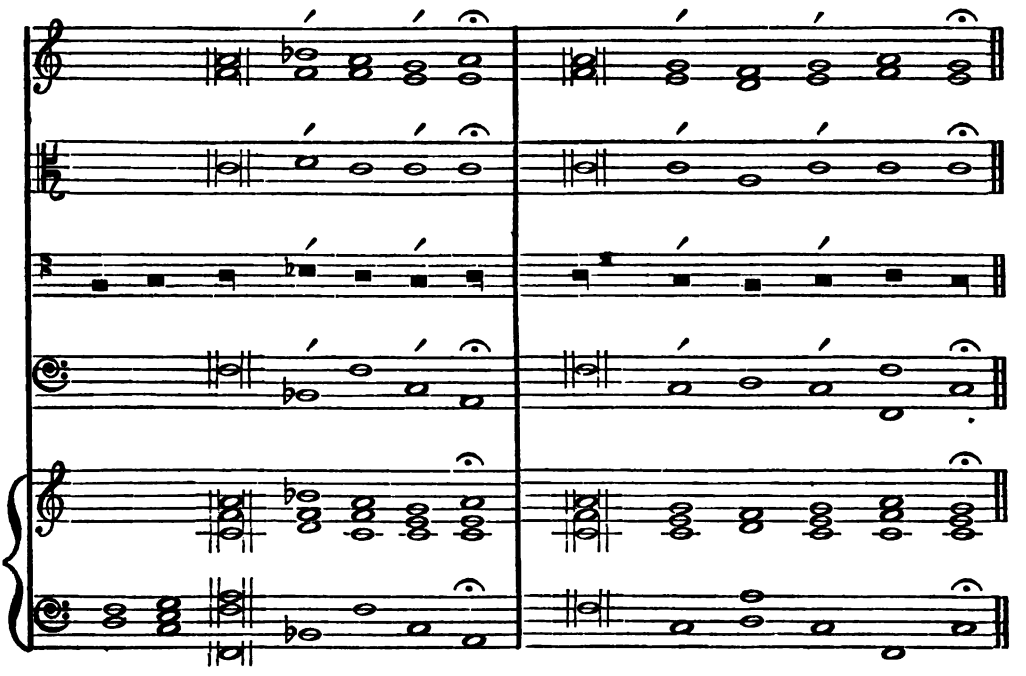
Tonus Peregrinus.
Tranſpoſed.



TWENTY-FOURTH MORNING. 6th Tone.

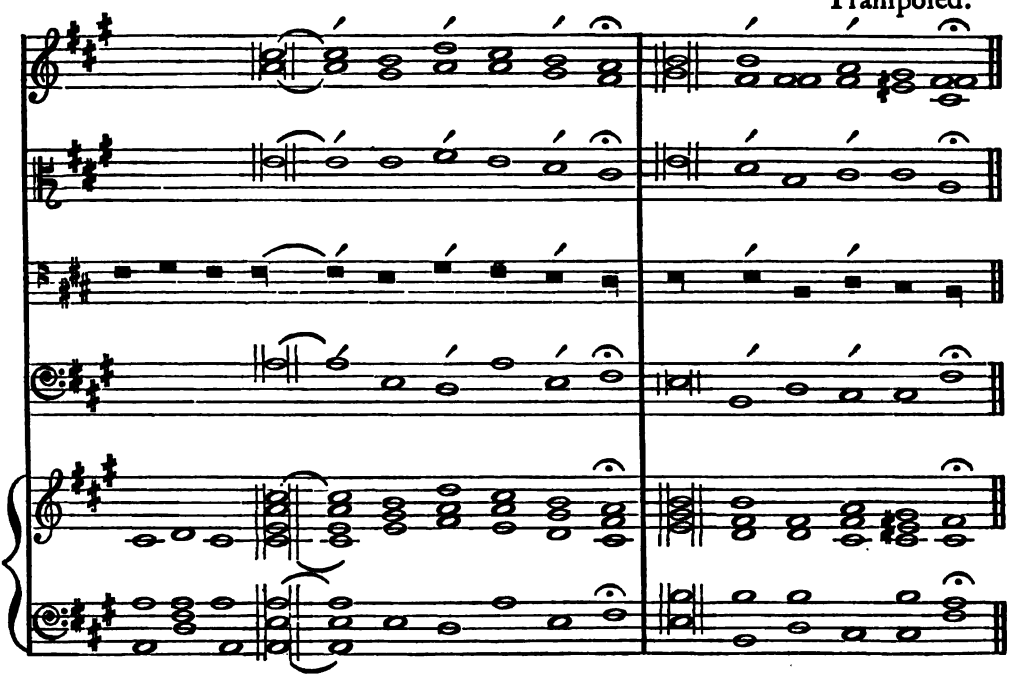


TWENTY-FOURTH EVENING. 1ft Tone, (2nd ending.)



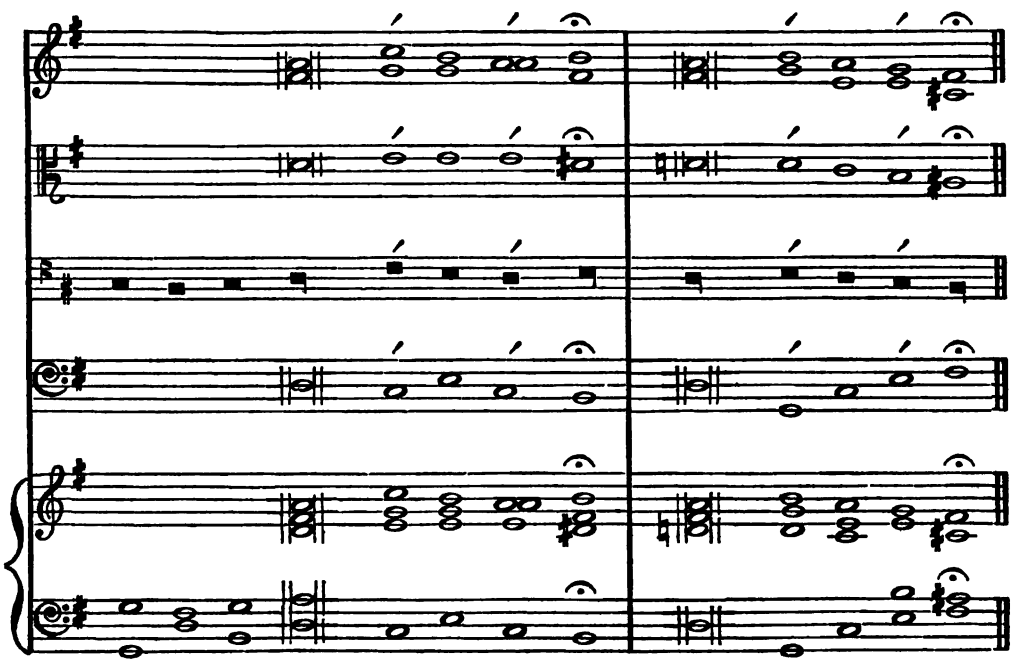
TWENTY-FIFTH MORNING.

Tonus Peregrinus.
Tranſpoſed.



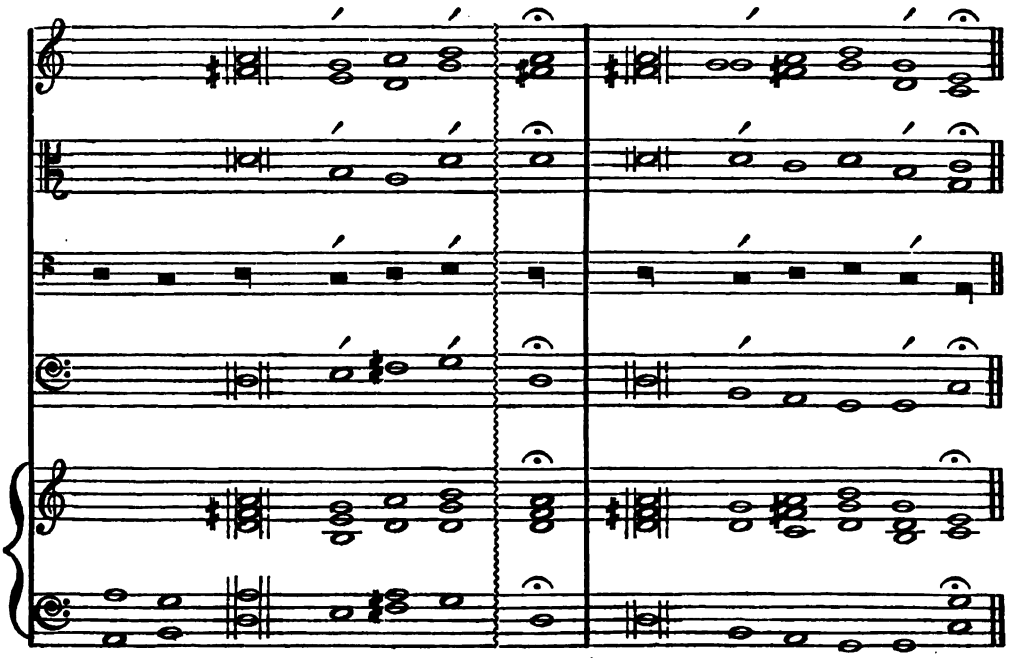
TWENTY-FIFTH EVENING.

7th Tone, (5th ending. Tranſpoſed.)



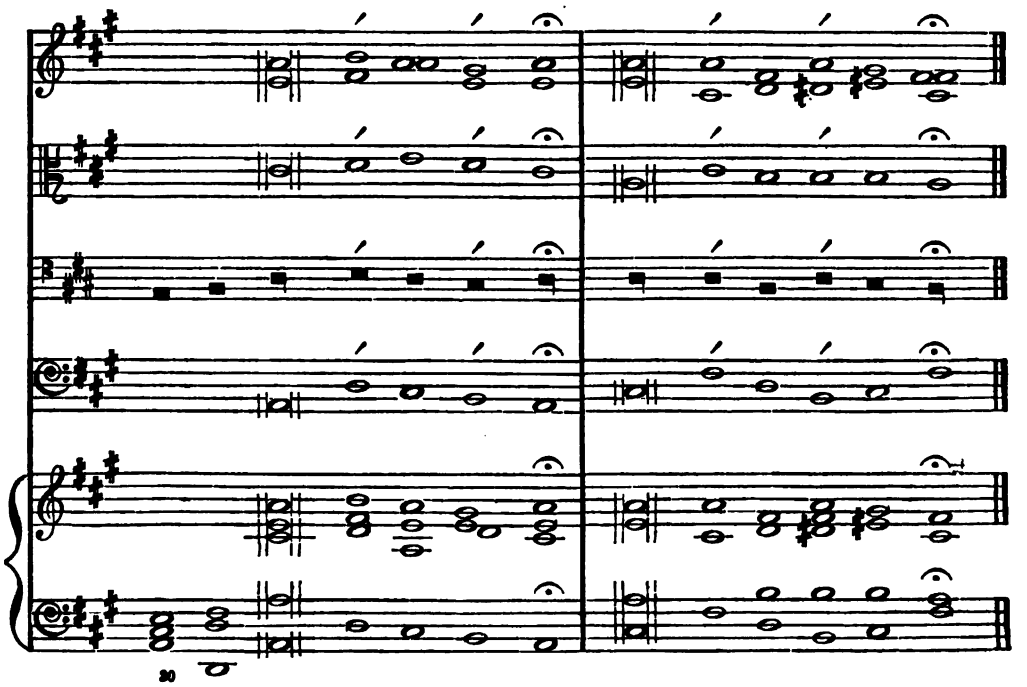
TWENTY-SIXTH MORNING.

4th Tone, (1ſt ending.)



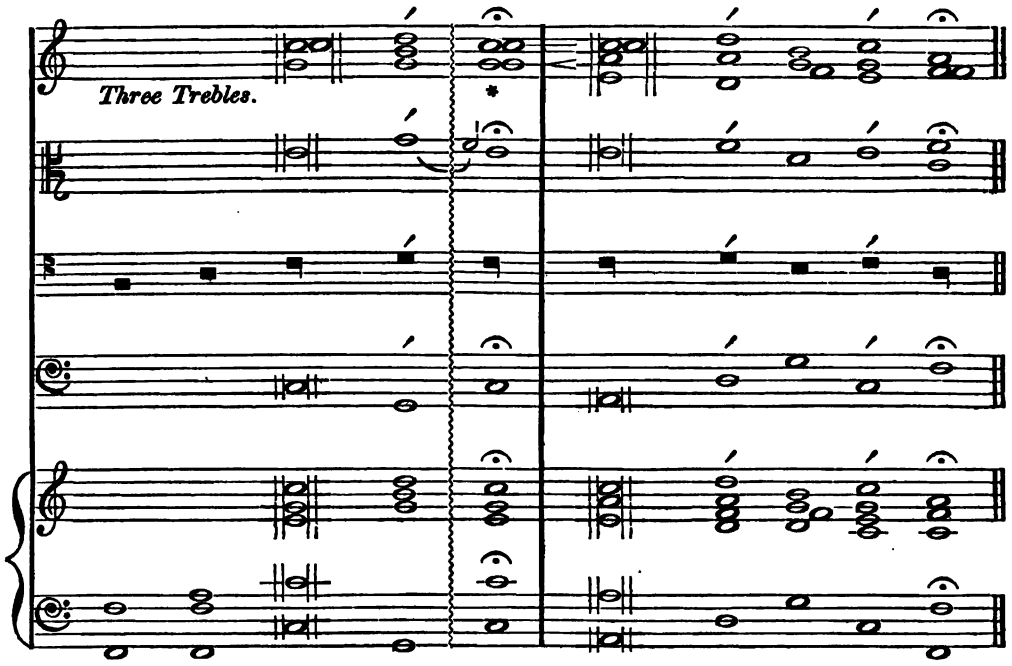
TWENTY-SIXTH EVENING.

3rd Tone, (1ſt ending A. tranſpoſed.)



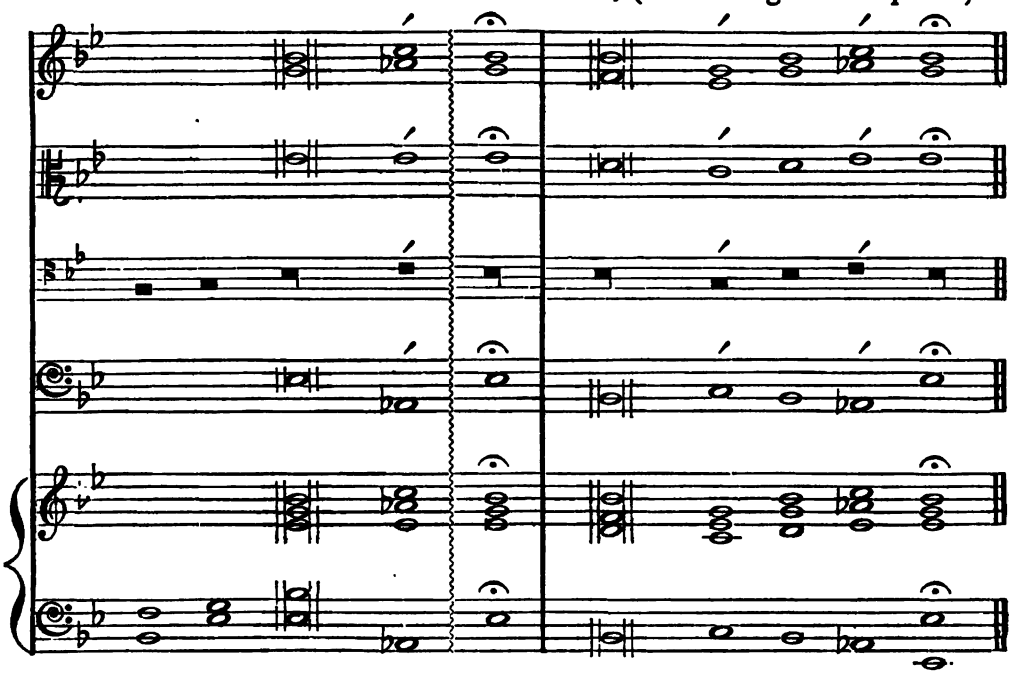
TWENTY-SEVENTH MORNING.

5th Tone, (1ſt ending.)



TWENTY-SEVENTH EVENING.

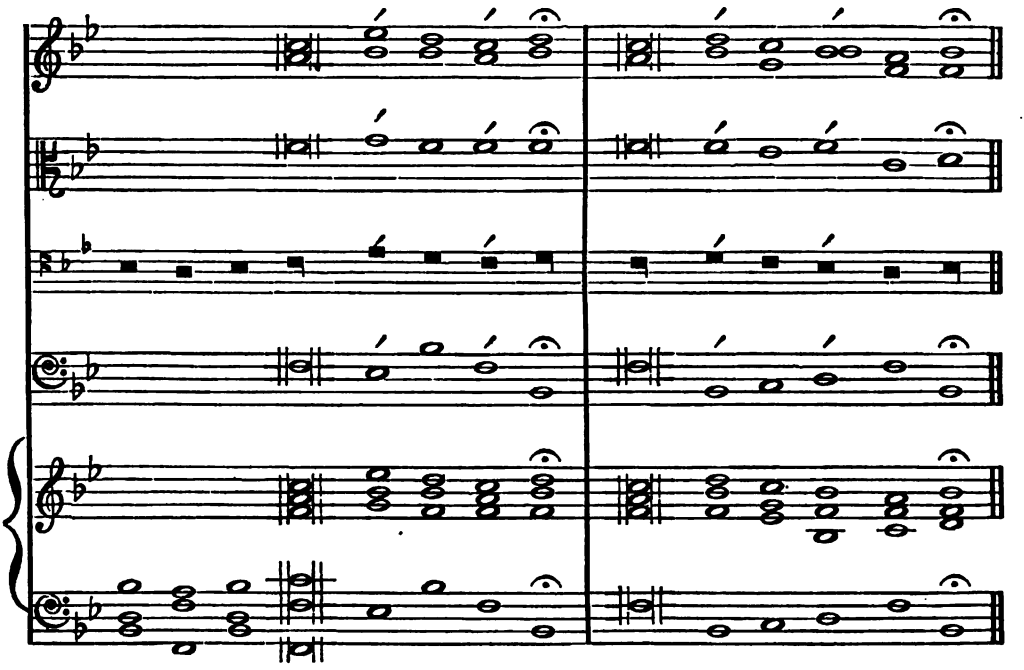
8th Tone, (2nd ending. Tranſpoſed.)



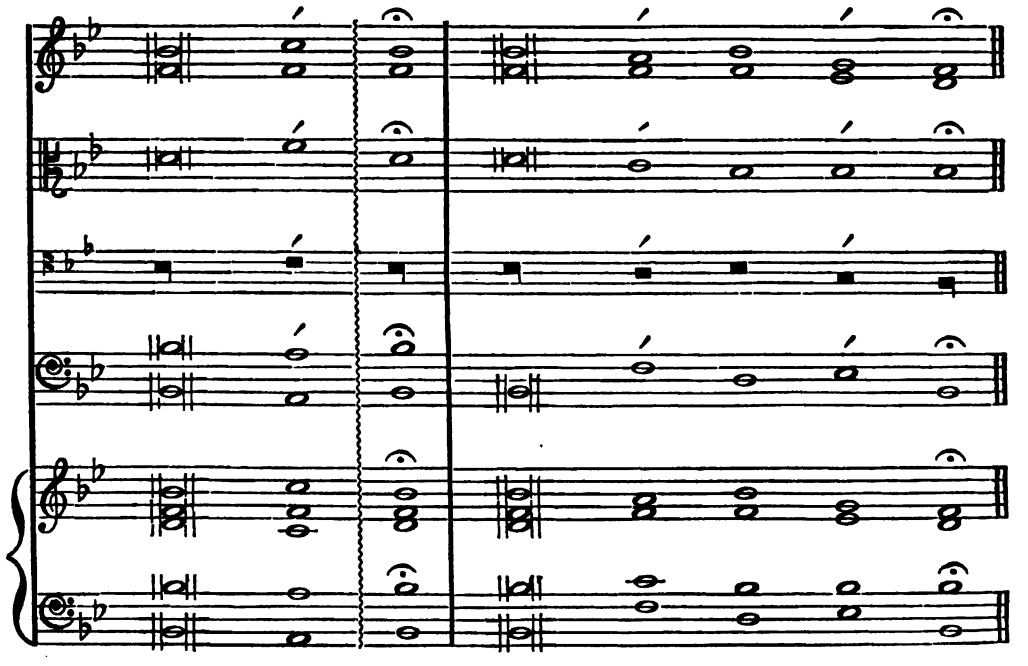
* The Second Treble may sing either C or G;—but if C be taken, it must be continued in the next chord—in this case A will be omitted.

TWENTY-EIGHTH MORNING. 7th Tone, (1ſt ending. Tranſpoſed.)

Pſalms 132, 133, & 134.

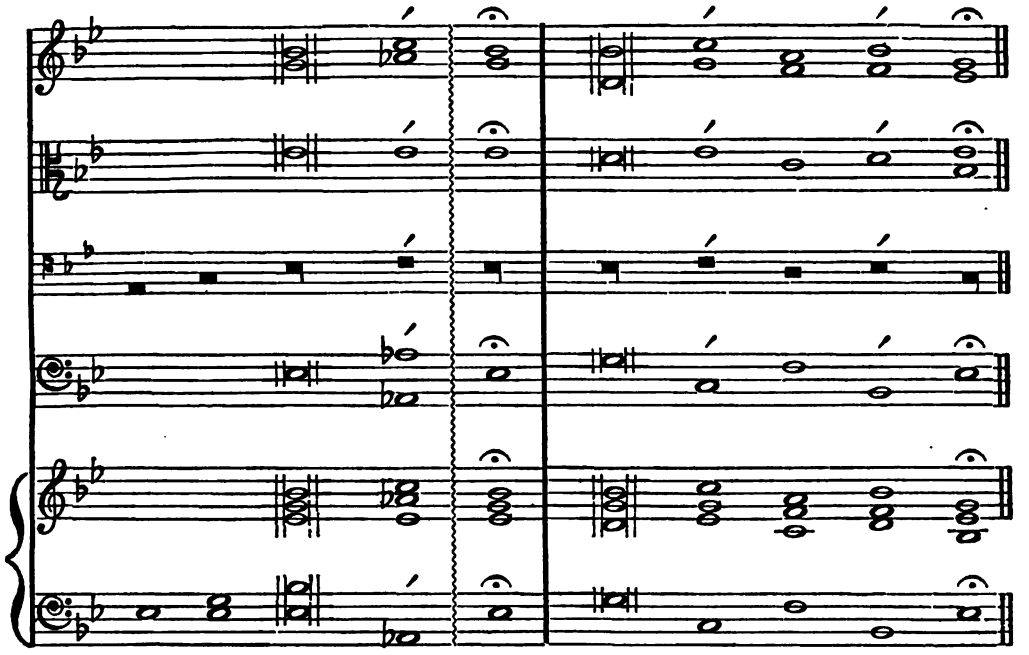


Pſalm 135.—8th Tone, (1ſt ending. Tranſpoſed.)

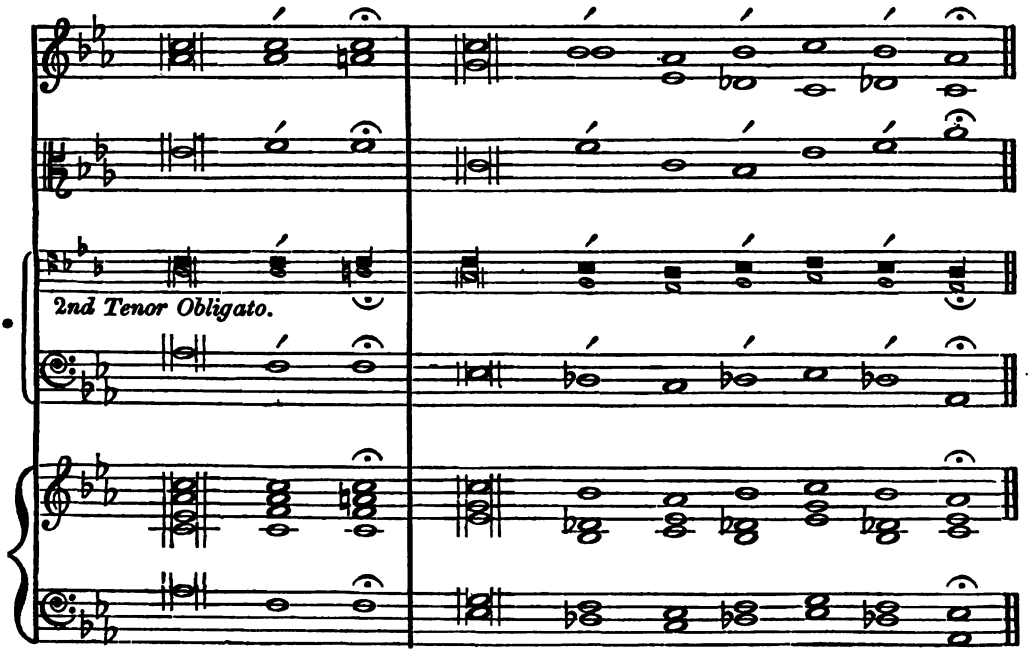


TWENTY-EIGHTH EVENING.

5th Tone, (1ſt ending. Tranſpoſed.)—*Pſalms* 136 & 138.

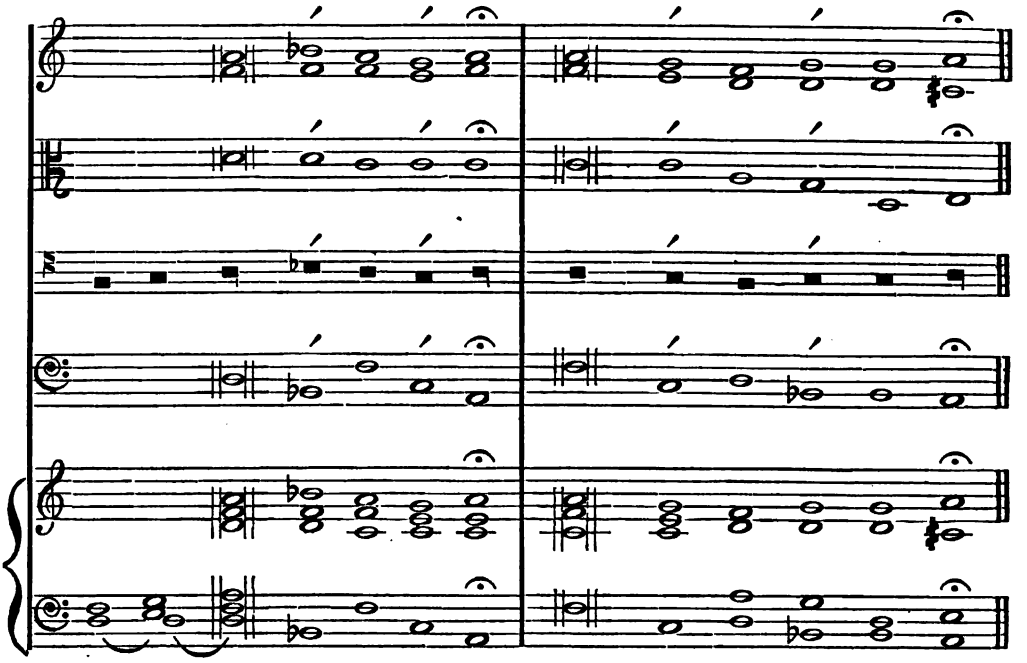


Pſalm 137.—1ſt Tone, (1ſt ending. Tranſpoſed.)

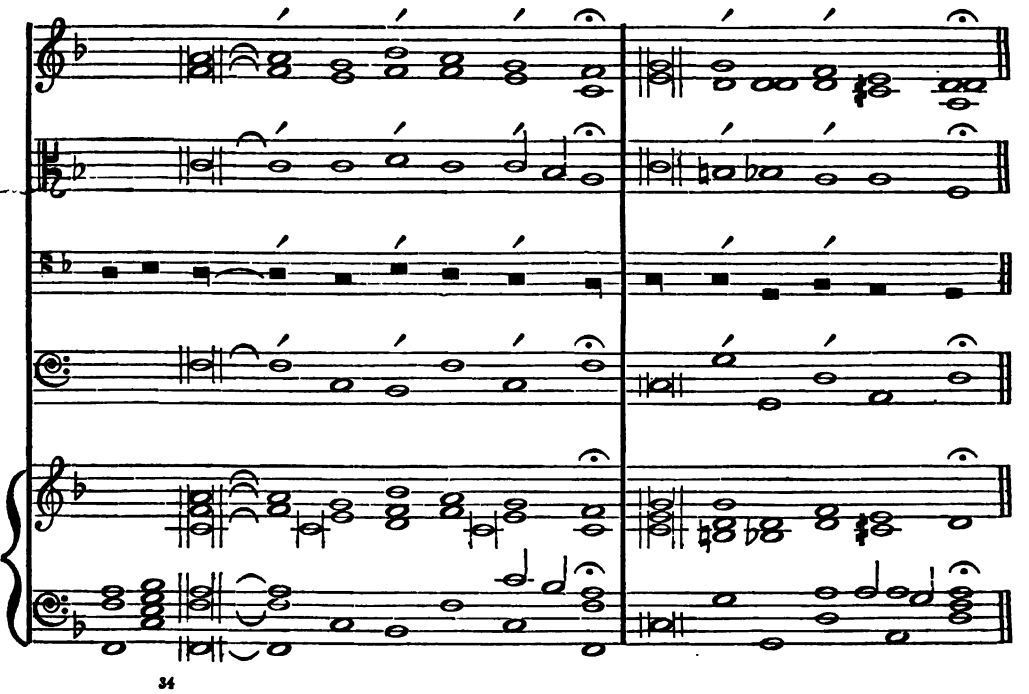


* These three parts may be used alone.

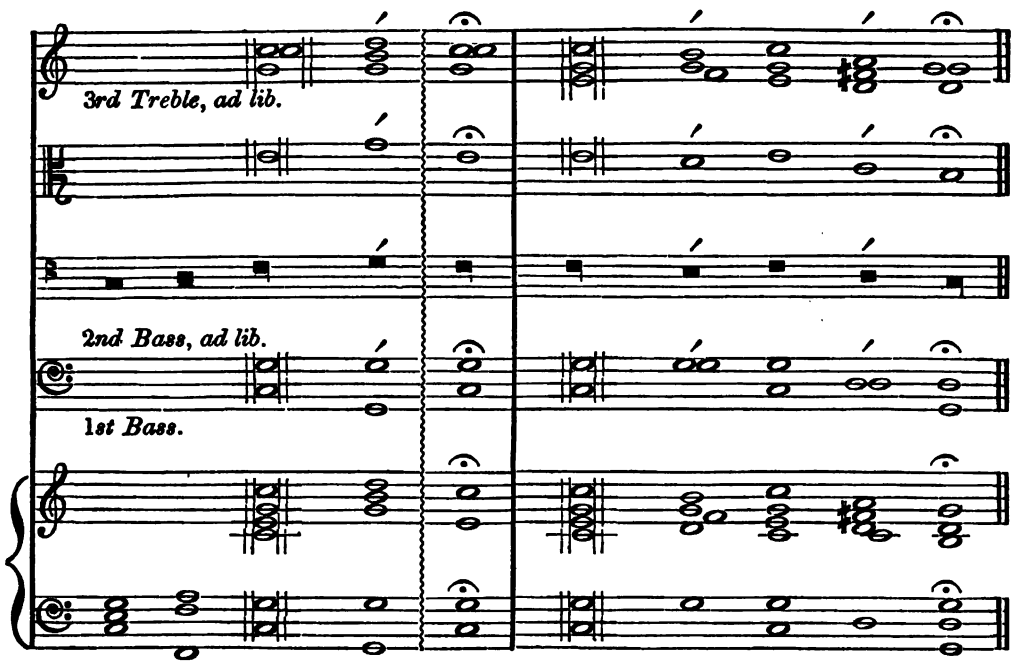
TWENTY-NINTH MORNING. 1ſt Tone, (4th ending.)



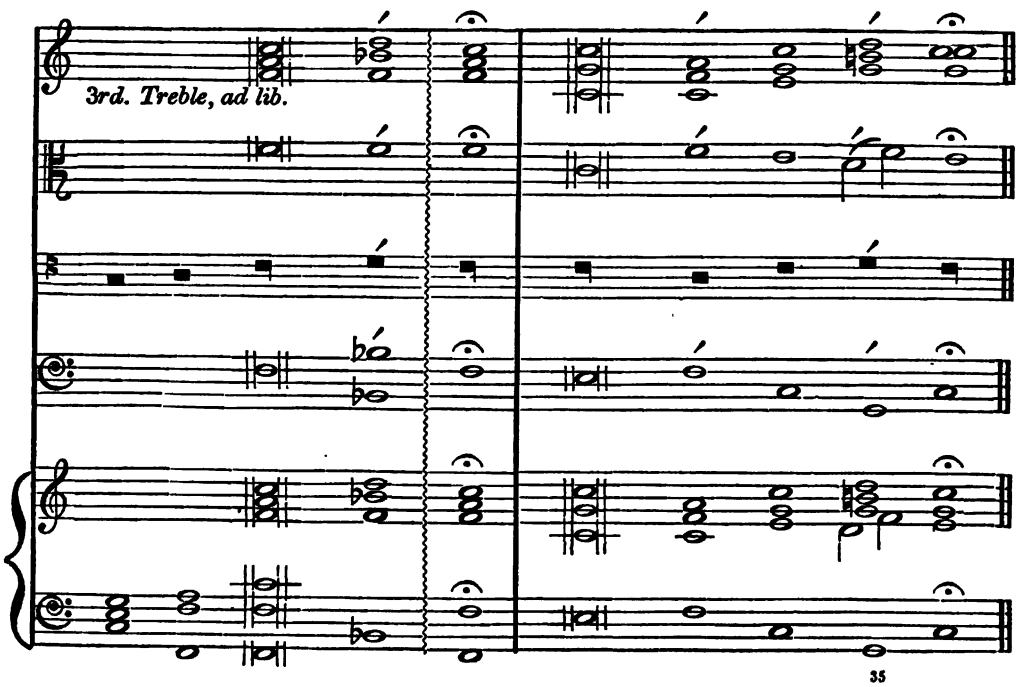
TWENTY-NINTH EVENING. (Tonus Peregrinus. Tranſpoſed.)



THIRTIETH MORNING. 8th Tone, (1ft ending.)



THIRTIETH EVENING. 8th Tone, (2nd ending.)



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„	3rd Ending . .	III. . . .	See Preface, page ix.
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APPENDIX.

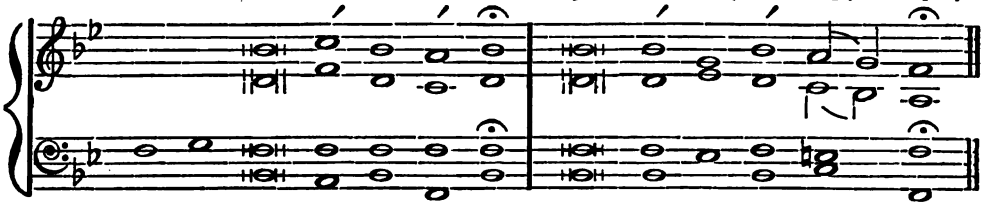
PREFATORY NOTE.

THE following harmonies are taken from thoſe appointed in the foregoing pages for the ſeveral portions of the Pſalms in their Morning and Evening daily courſe; and are here re-arranged (without any eſſential change) for the Organ, or Choir of four kinds of voices, and placed, for greater convenience, in the order required for the Proper Pſalms for the two greater Faſts, and the four greater Feſtivals of the year. The ſlight alterations of the two inner parts are intended to increaſe the facilities afforded by this work for the various exigencies of different Choirs. See Preface, p. x., and Preface to the Hymnal Noted, p. iv.

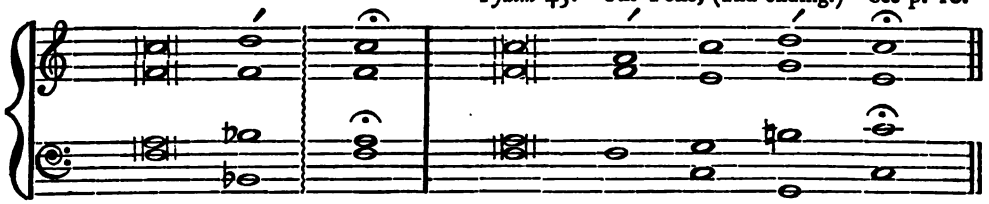
THOMAS HELMORE, July 17, 1857.

CHRISTMAS-DAY.—MATTINS. *Proper Pſalms* 19, 45, 85.

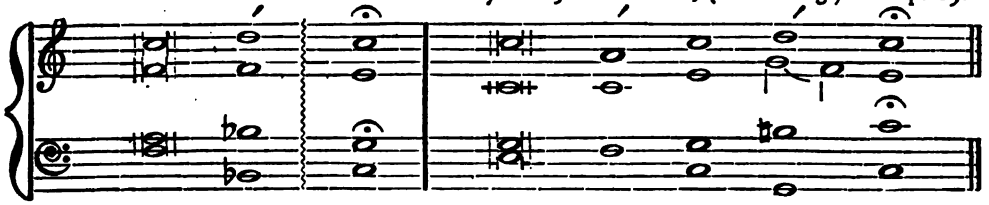
Pſalm 19.—3rd Tone, (3rd ending.) See p. 4.



Pſalm 45.—8th Tone, (2nd ending.) See p. 10.

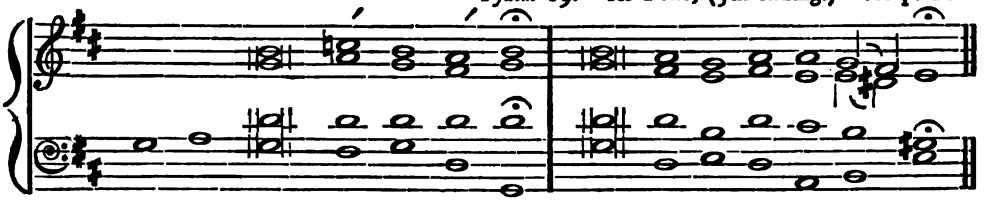


Pſalm 85.—8th Tone, (2nd ending.) See p. 19.

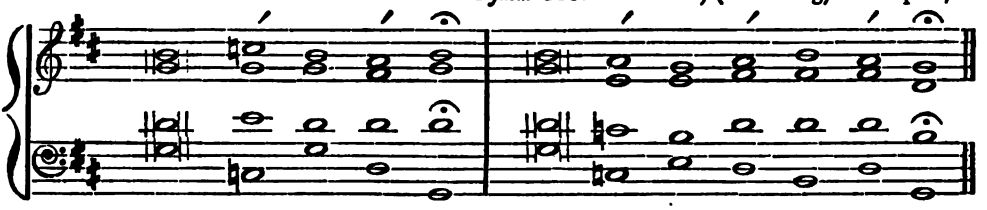


CHRISTMAS-DAY.—Evensong. *Proper Psalms* 89, 110, 132.

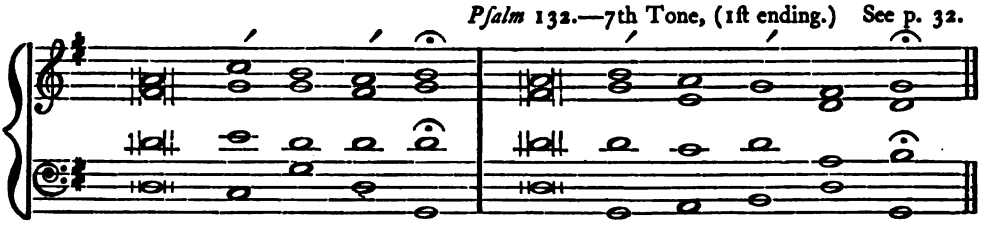
Psalm 89.—1ft Tone, (5th ending.) See p. 20.



Psalm 110.—1ft Tone, (1ft ending). See p. 27.

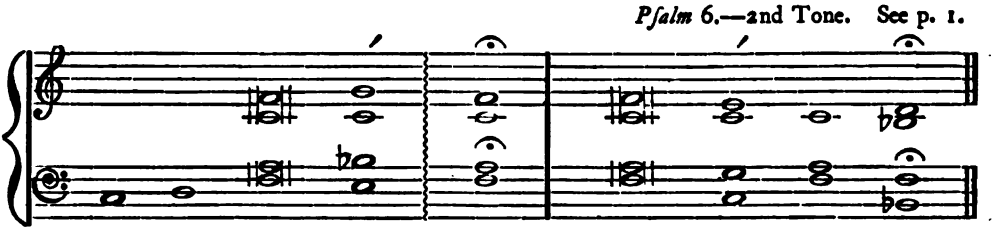


Psalm 132.—7th Tone, (1ft ending.) See p. 32.

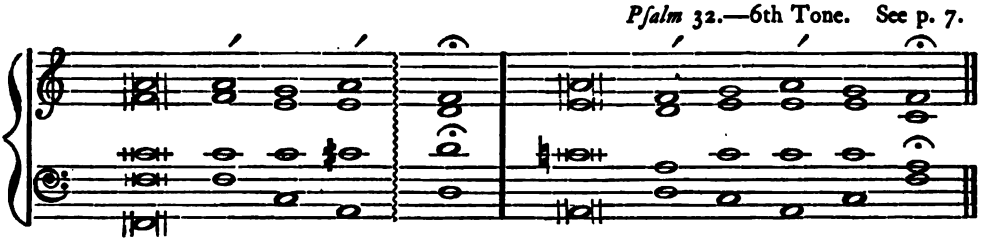


ASH WEDNESDAY.—Mattins. *Proper Psalms* 6, 32, 38.

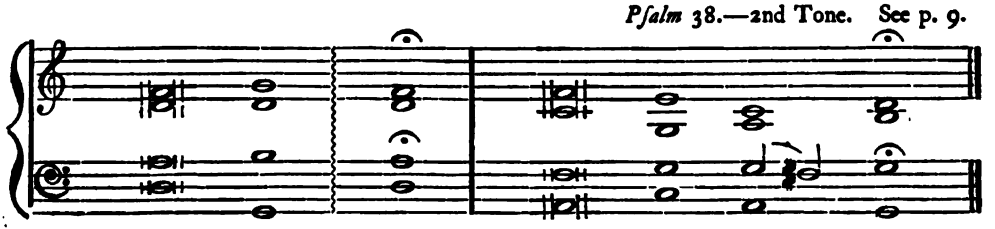
Psalm 6.—2nd Tone. See p. 1.



Psalm 32.—6th Tone. See p. 7.

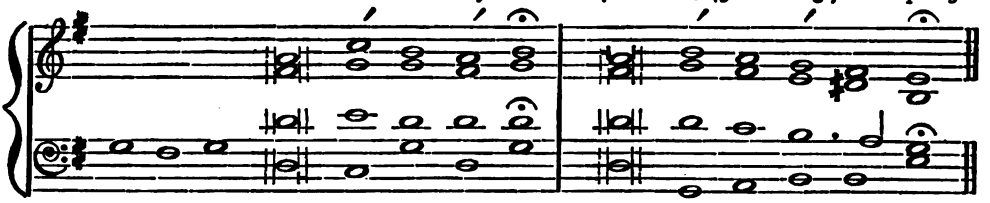


Psalm 38.—2nd Tone. See p. 9.

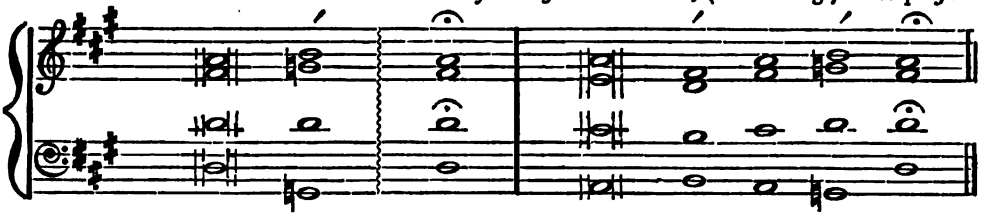


ASH WEDNESDAY.—Evensong. *Proper Psalms* 102, 130, 143.

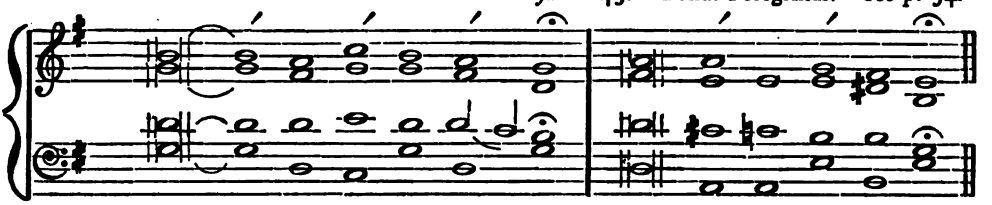
Psalm 102.—7th Tone, (3rd ending.) See p. 23.



Psalm 130.—8th Tone, (2nd ending.) See p. 31.

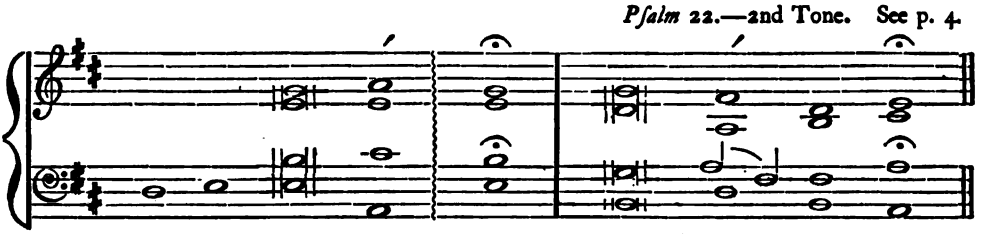


Psalm 143.—Tonus Peregrinus. See p. 34.

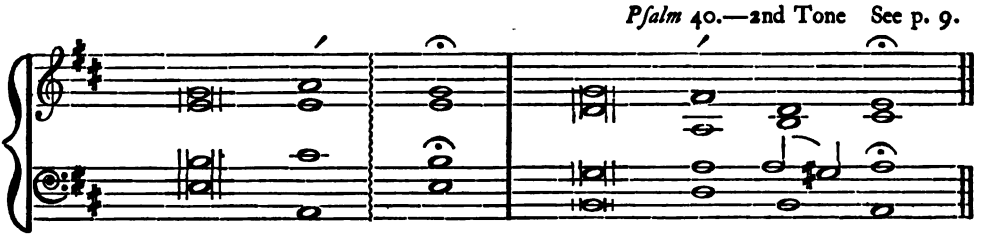


GOOD-FRIDAY.—Mattins. *Proper Psalms* 22, 40, 54.

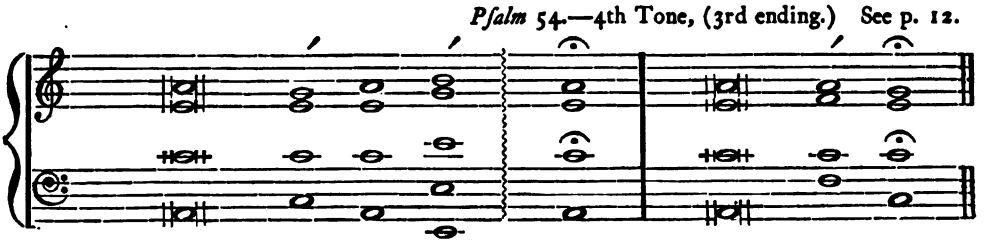
Psalm 22.—2nd Tone. See p. 4.



Psalm 40.—2nd Tone See p. 9.

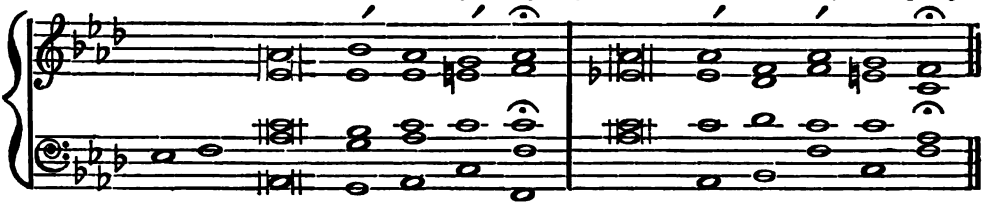


Psalm 54.—4th Tone, (3rd ending.) See p. 12.

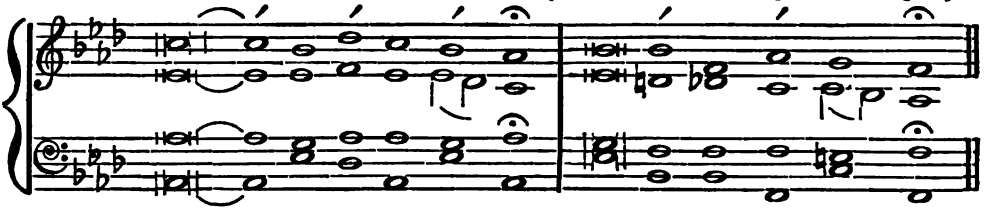


GOOD-FRIDAY.—Evensong. *Proper Pſalms* 69, 88.

Pſalm 69.—3rd Tone, (1ſt ending, A.) See p. 15



Pſalm 88.—Tonus Peregrinus. See p. 19.

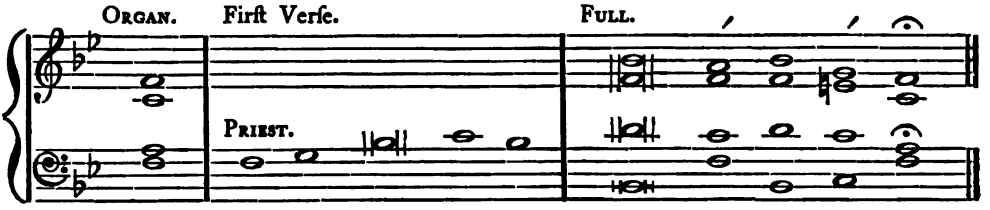


EASTER-DAY.—Mattins.

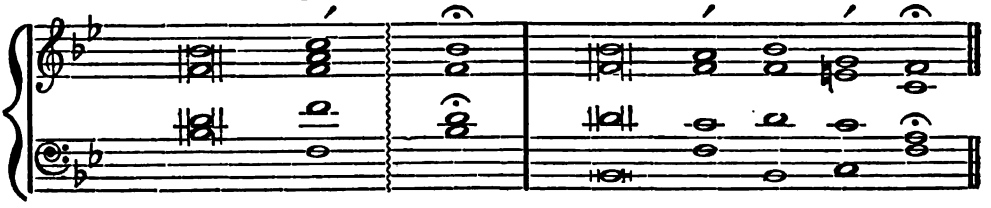
For the Anthems inſtead of the Pſalm, "O come, let us ſing," &c.

"Chriſt our paſſover."

8th Tone, (1ſt ending, A.) See p. 3.

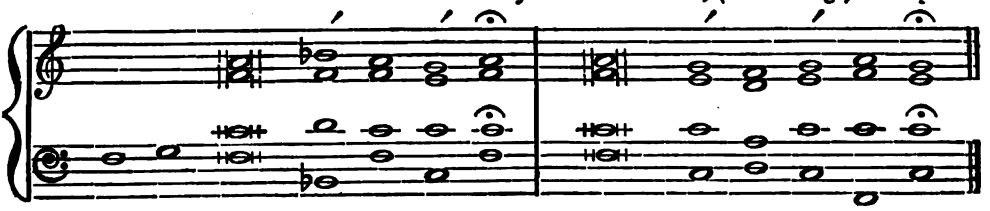


Second and remaining verſes.

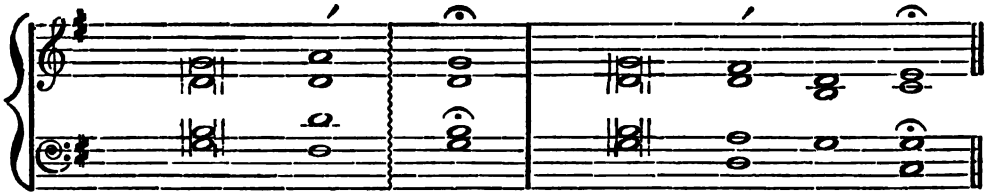


Proper Pſalms 2, 57, 111.

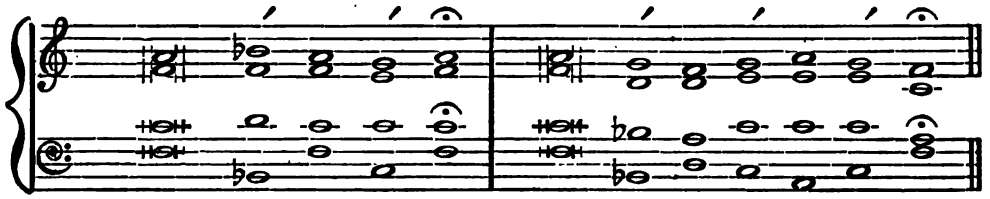
Pſalm 2.—1ſt Tone, (2nd ending.) See p. 1.



Psalm 57.—2nd Tone. See p. 12.

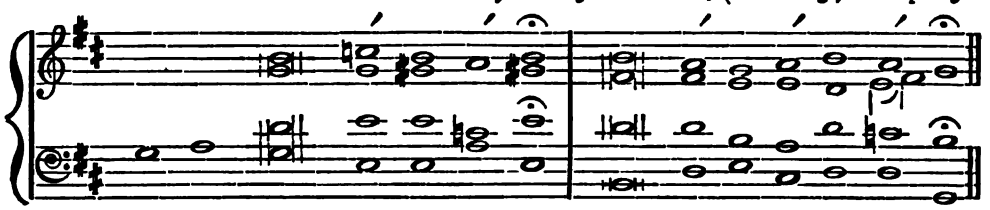


Psalm 111.—1st Tone, (1st ending.) See p. 27.

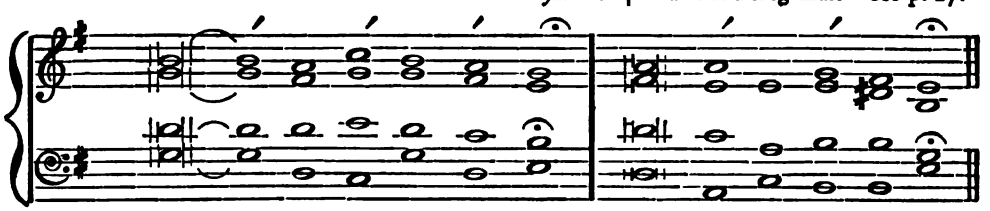


EASTER-DAY.—Evensong. *Proper Psalms* 113, 114, 118.

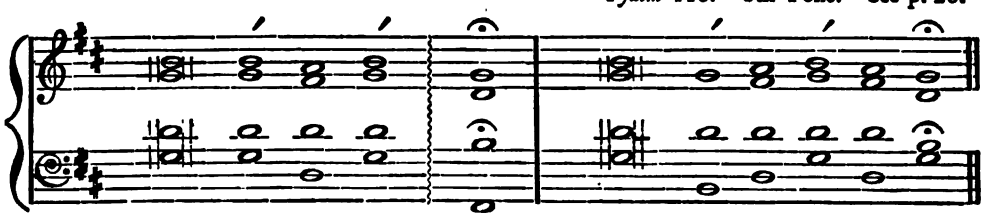
Psalm 113.—1st Tone, (1st ending.) See p. 13.



Psalm 114.—Tonus Peregrinus. See p. 27.

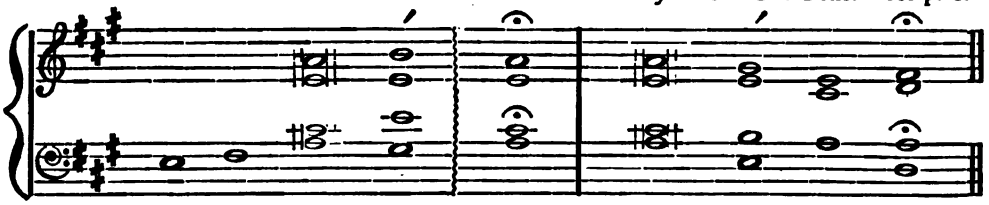


Psalm 118.—6th Tone. See p. 28.

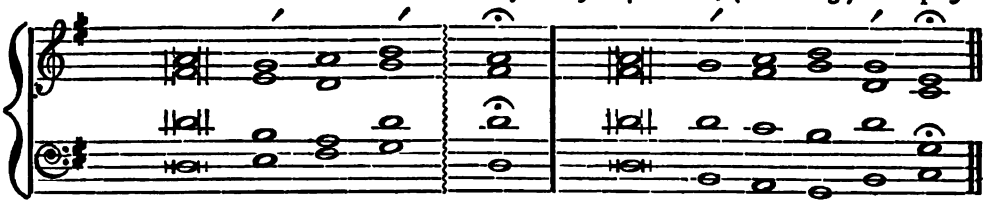


ASCENSION-DAY.—Mattins. *Proper Psalms* 8, 15, 21.

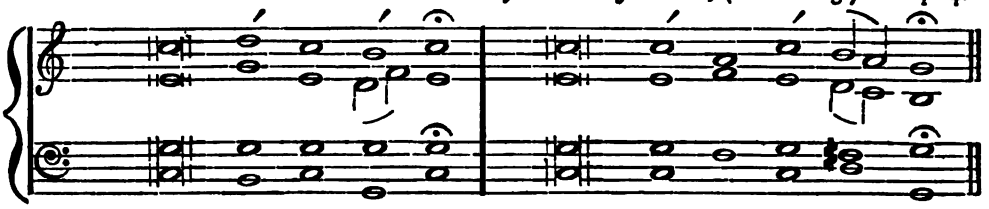
Psalm 8.—2nd Tone. See p. 1.



Psalm 15.—4th Tone, (1st ending.) See p. 3.

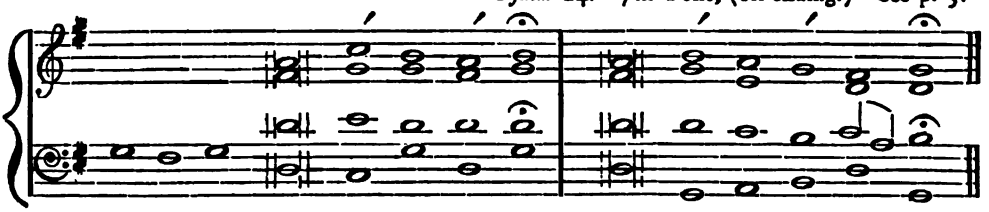


Psalm 21.—3rd Tone, (2nd ending.) See p. 4.

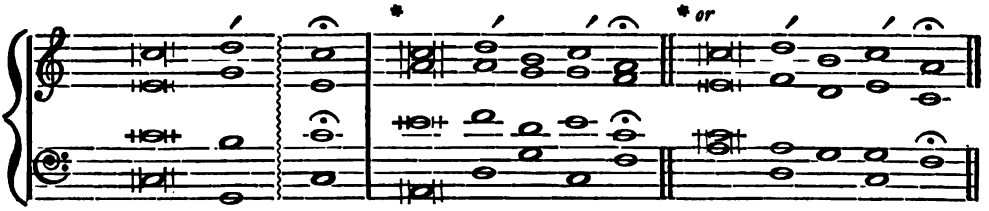


ASCENSION-DAY.—Evensong. *Proper Psalms* 24, 47, 108.

Psalm 24.—7th Tone, (1st ending.) See p. 5.

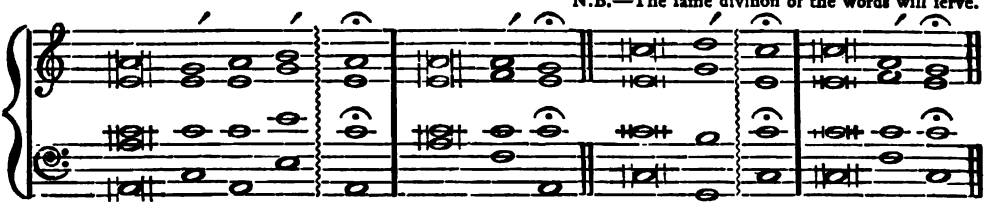


Psalm 47.—5th Tone, (1st ending.) See p. 10.



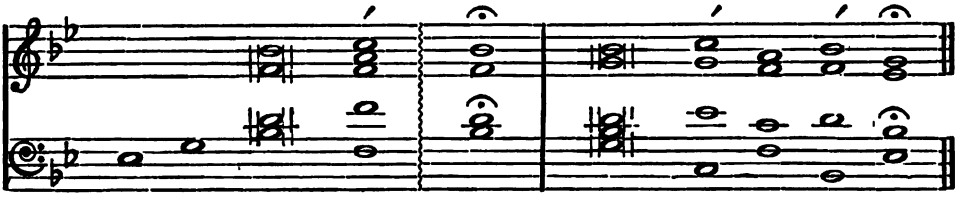
Psalm 108.—4th Tone, (3rd ending). See p. 26. *or* 8th Tone, (1st ending, B.) See p. 22.

N.B.—The same division of the words will serve.

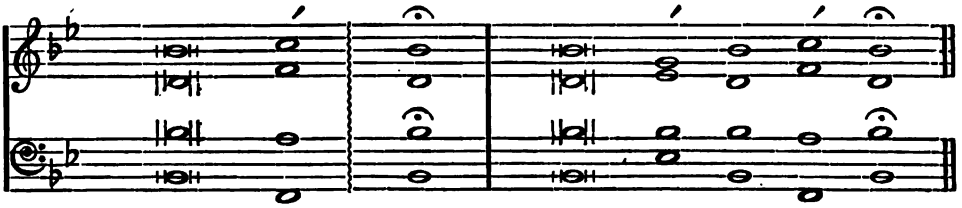


WHIT-SUNDAY.—MATTINS. *Proper Psalms* 48, 68.

Psalm 48.—5th Tone, (1st ending.) See p. 10.

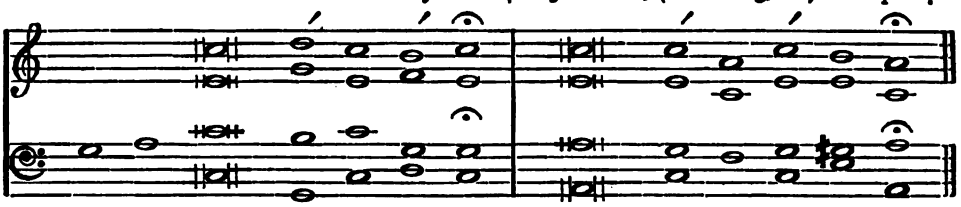


Psalm 68.—8th Tone, (2nd ending.) See p. 14.

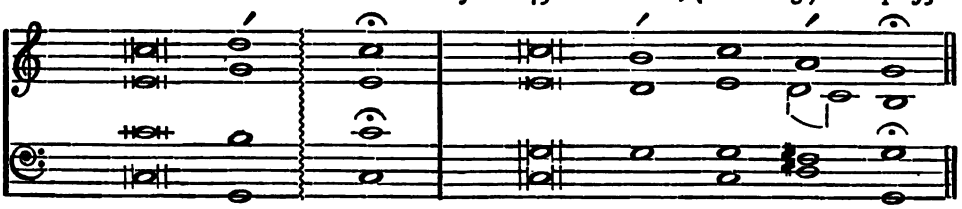


WHIT-SUNDAY.—EVENSONG. *Proper Psalms* 104, 145.

Psalm 104.—3rd Tone, (1st ending, A.) See p. 24.



Psalm 145.—8th Tone, (1st ending.) See p. 35.



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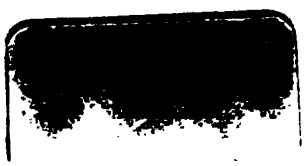
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